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TRAVELS

THROUGH

GERMANY, BOHEMIA, HUNGARY, SWITZERLAND, ITALY, and LORRAIN.

Giving a TRUE and JUST

DESCRIPTION

OF THE

PRESENT STATE of thoſe COUNTRIES;

THEIR

NATURAL, LITERARY, and POLITICAL HISTORY; MANNERS, LAWS, COMMERCE, MANUFACTURES, PAINTING, SCULPTURE, ARCHITECTURE, COINS, ANTIQUITIES, CURIOSITIES of ART and NATURE, &c.

ILLUSTRATED

With COPPER-PLATES, engraved from Drawings taken on the Spot.

By JOHN GEORGE KEYSLER,
Fellow of the ROYAL SOCIETY in LONDON.

Carefully tranſlated from the Second Edition of the GERMAN.

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MDCCLVII.

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TRAVELS

THROUGH

GERMANY, ITALY, SWITZERLAND, &c.

VOLUME THE THIRD.

LETTER LXI.

Journey from *Rome* to *Loretto*.

SIR,

IN returning from *Rome* to *Germany*, you ſet out through the *Porta Flumentana*, formerly called *Porta Flaminia*; and on this road, at the diſtance of an *Italian* mile from *Rome*, lies the *Ponte Molle*, or *Milvio*, ſo called, but corruptly, from *M. Æmilius Scaurus*, who firſt built this bridge. Il Ponte Molle.

That the ſpace betwixt this city and the *Ponte Molle*, in the time of the ancient *Romans* was not built upon; and that *Rome* did not then extend itſelf beyond the preſent walls is manifeſt both from its preſent appearance (for no traces of any ruins are to be ſeen here) and as it was the ground on which *Conſtantine the Great* drew up his army in order of battle, againſt *Maxentius*. On croſſing the *Tiber* over *Ponte Molle*, the road to *Sienna* and *Florence* (which was formerly called *Via Caſſia*) turns off to the left; and the *Via Flaminia* on the right leads to *Ariminum*, or *Rimini*, and again croſſes the *Tiber* by means of the *Ponte Felice*, where is to be ſeen the following inſcription: Via Caſſia. Via Flaminia. Ponte Felice.

Sixtus V. Pont. Max.
Ut commeantes trajectionis moleſtiâ
Et vectigali ſublevaret,
Pontem inchoavit
Ann. Sal. MDLXXXIX. Pontif. ſui V.

'For eaſing travellers of the trouble and expence of ferrying over, 'his Holineſs *Sixtus* V. began this bridge in the year 1589, and the 'fifth of his pontificate.'

This bridge was called *Ponte Felice*, from the name that Pope aſſumed whilſt a monk.

Oppoſite to the above inſcription are theſe words:

Clemens VIII. Pontif. Max.
Pontem a Sixto V. Pont. Max. incœptum
Opere magnifico abſolvit,
Alveo excavato Tiberim induxit,
Anno Sal. MDCIIII. Pontif. ſui XIII.

'This bridge, begun by pope *Sixtus* V. was magnificently compleated 'by pope *Clement* VIII. and the *Tiber* brought under it by a channel which 'he cauſed to be made for it, in the year of our Lord 1604, and of his 'pontificate the thirteenth.

Some hundred paces from thence, on the left-hand of the road, is a ſquare large ſtone, with this inſcription:

VRBANVS VIII. PONT. MAX.
Tiberim viâ publicâ everſâ
Veterem repetentem alveum,
Novi effoſſione
Ad dextram deductum,
Aggeris objectu
Validâque compact. lignorum
Sub ponte, quem declinabat,
Continuit,
Conſervationi proſpiciens
Peninſulam adjacentem
Attribuit,
Anno Salutis MDCXXVIII,
Pontif. ſui ſexto.

'The

'The *Tiber* having borne down the public road in its efforts to return 'to its ancient channel, was carried to the right, and by a new channel 'and a bank ſtrongly fenced with ſtakes, kept to its courſe under the 'bridge, which it had left; and, for the preſervation of it, the adjacent 'peninſula was added: ſuch are the effects of the liberality and pater-'nal care of *Urban* VIII. *A. D.* 1628, and of his glorious pontifi-'cate the ſixth.'

At this bridge is the fifth ſtage, after having paſſed through *Prima Porta*, *Caſtel Nuovo*, *Rignano*, *Civita Caſtellana*, and *Borghetto*.

Betwixt *Rignano* and *Civita Caſtellana*, on the right-hand, lies the mountain St. *Oreſte*, which ſome hermits have choſen for their retreat. *St.* Oreſte. It is alſo called *Monte di S. Silveſtro*, from the convent built there by *Charles the Great* in honour of St. *Silveſter*; but its more ancient names were *Mons Faliſcorum* and *Soracte*. Poſſibly a period unjudiciouſly put after the firſt letter of the latter, made it *S. Oracte*, which at laſt gave riſe to the imaginary ſaint, *Oreſte*. In the ſame manner, according to the teſtimony of *Mabillon* himſelf, St. *Viarus* was very near increaſing the number of ſaints, had it not been diſcovered that the letters *S. VIA R*, on which the ſticklers for *Viarus*'s ſaintſhip relied, were no more than the remains of the title *PræfectuS VIARum* *, or ſurveyor of the high-ways.

An account of the remarkable annual offering of the *Hirpii* to *Apollo* on mount *Soracte* may be ſeen in *Strabo*, *lib.* v. *Servius ad Æneid. lib.* xi. *Plin. lib.* vii. *c.* 2. and *Solinus*, *c.* 8. *Varro* ſays, that the goats on this mountain leaped from one rock to another at the diſtance of ſixty paces.

The village of *Civita Caſtellana* ſtands upon a ſteep hill, and is by *Antonio Maſſa*, who wrote a particular treatiſe *de origine Faliſcorum*, thought to be the ancient *Feſcennium*, or capital of the *Faliſci*. Its diſtance from *Rome* is about thirty-ſeven or thirty-eight *Italian* miles; and the country about it is hilly, and not cultivated to the beſt advantage. Civita Caſtellana. *The ancient* Feſcennium.

On the bridge towards *Otricoli* is the following inſcription:

* The *Romiſh* church hiſtories abound with new ſaints, who owe their titles either to ignorance or fraud. Witneſs St. *Longinus*, St. *Veronica*, and the eleven thouſand virgins. The author, in his *Antiquities*, wiſhes to ſee a treatiſe *de pia Pontificiorum vel fraude vel ignorantia in explicandis veterum inſcriptionibus*; and he who will give himſelf the trouble of gratifying the public with ſuch a work, will find ſufficient materials in *Baronius*, *Allatius*, *Mabillon*, and other *Romiſh* hiſtorians.

Clemens XI. P. M.
Oppoſitam agrorum partem
Ponte raræ magnitudinis excitato
Civitati conjunxit,
Viâque Flaminiâ intra muros perductâ
Ac longioris itineris incommodo ſublato,
Civium non minus quam exterorum utilitati
Conſuluit,
Joſepho Renato Card. Imperiali
Cong. Bon. Reg. Præfecto
Curante
Anno Sal. MDCCXII. Pont. XII.

'This ſtately bridge, which opens a communication between the city 'and the oppoſite part of the country, was built by pope *Clement* XI. 'by whoſe munificence alſo the *Flaminian*-way was brought within the 'walls, to the great conveniency of the public, the road being thereby 'conſiderably ſhortened, &c. 1712.'

Ruins of Ocrea.

On the left-hand, about an *Italian* mile from *Otricoli*, in the plain adjoining to the *Tiber*, are ſtill to be ſeen the ruins of the old *Sabine* town *Ocrea*, or *Ocriculum*; but they will not anſwer the trouble of turning out of the road to ſee them. The modern *Otricoli* is a wretched village ſtanding on a mountain.

Remarkable chalky bottom near Calvi.

Five *Italian* miles beyond *Otricoli* towards *Calvi*, the ſoil near the *Tiber* is ſo deep and marſhy, that the men who draw barges laden with oil for *Rome* (ten or fourteen of which often tug at one barge) are obliged to walk bare-footed; and if it happens to rain, ſuch a thick fog is raiſed, that they are not able to keep their eyes open to purſue their journey, but are forced to come to an anchor. That the river *Nera*, which diſcharges itſelf into the *Tiber* above *Otricoli*, runs along a chalky bottom, is evident from the whiteneſs of its waters, which is taken notice of by *Silius Italicus*, *lib.* viii. and *Martial*; but it is remarkable the rain turns its water red *.

In the front of the poſthouſe at *Otricoli* is to be ſeen this old inſcription in honour of *Julia Lucilia*, &c.

* *Pliny*, *Hiſt. Nat. lib.* iii. *c.* 12. makes the water of the river *Nar* to be ſulphureous; and *Martial*, *lib.* vii. agrees with him. Of the *Vadimon* lake, which lies in this neighbourhood, not far from the *Tiber*, mention has been already made, in deſcribing the floating iſlands of *Tivoli*.

Juliæ.

Juliæ. Luciliæ.
L. Juli. Juliani. Fil.
Patroni. Municipi
Cujus. Pater
Thermas. Ocriculanis. a. ſolo. extructas
Sua. pecunia. donavit.
Dec. Aug. Plebs
L. D. D. D.

Betwixt this place and *Narni* the country exhibits ſome charming proſpects, eſpecially towards *Porcaria*, or *Portaria* (as it is termed in an inſcription over the gate) which lies on the ſide of a hill. Near the *Ponte Sanchonaro*, a little beyond it, is an inſcription on a ſtone, commemorating the liberality of *Gregory* XIII. by whom this road was repaired. From hence the road runs through a very ſtony and mountainous country, with very deep precipices on the left-hand; but it is broad, and kept in good repair. On the ſummit of a hill are ſome ſuppoſititious monuments of an ancient giant, called *Orlando*; and among them a huge ſtone, ſaid to be his chair, and a cavern in which he lived. The cavern is very mean, partly hewn out of a rock, and partly built of flint and mortar; and in ſome places the water drops through. It is alſo called *Antrum Sibyllæ*, or the Sibyl's cave. In the rock on one ſide of the cave is an impreſſion, as is pretended, of a horſe's foot, but done by a bungling carver. Near it is a deep hole in the earth, which in heavy rains is ſaid to emit ſmoke, or ſteam.

Porcaria.

Cavern of the giant Orlando, *or of a* Sibyl.

Narni is a very poor town; but as it ſtands high, the proſpect of the vale below, reaching as far as *Terni*, is extremely pleaſant. The name of this town was formerly *Nequinum*, which was ſo called on account of the obſtinacy of the inhabitants; who being beſieged, firſt killed their wives and children, to huſband what proviſions they had; and when theſe were conſumed, choſe rather to lay violent hands on themſelves than ſurrender. Others derive this name from the badneſs of the roads near this town. But notwithſtanding its preſent mean condition, it prides itſelf not a little in having been the birth-place of the emperor *Nerva*, pope *John* XIII. the *Venetian* general *Gattamelata*, cardinal *Ceſi*, and other famous men. But cardinal *Sacripanti* does it no great honour. Here are ſome good ſprings, and a fine aqueduct, which conveys the water about fifteen *Italian*

Narni.

lian miles. In the epiſcopal church, the high altar, and the ſtairs by which one deſends into St. *Juvenal*'s chapel are worth ſeeing.

Ancient bridge. But above all the reſt, the ruins of the noble bridge built by *Auguſtus* over the *Nera*, deſerves particular notice. It lies on the left-hand juſt below the city, and the only way to it is down a very difficult deſcent; but no perſon who has a taſte for antiquity will grudge the trouble. By this bridge two mountains on the oppoſite ſides of the river, were joined, for the conveniency of making a road to *Perugia*. It was built with large ſquare pieces of freeſtone inſerted without cement or iron braces; the outſides of which are cut like diamonds. The piers ſtill to be ſeen in the water, give a very grand idea of the arches; which however were not all of an equal diameter. Near the foot of the bridge is a hole ſaid to be of ſuch a depth, that by means of a ſubterraneous paſſage under the *Nera* one might croſs to the other ſide of the river. On the *Narni* ſide, and on dry ground, one entire arch, of a very extraordinary height, is ſtill remaining, which is above forty paces wide. *Martinelli* in his *Deſcritione de' diverſi ponti eſſiſtenti ſopra il fiumi Nera e Tevere* has given a particular deſcription of this bridge; and according to his computation the length of it was eight hundred and fifty *palmi*, or ſix hundred and thirty-ſeven *Roman* feet and a half *. The diſtance betwixt the piers of the firſt arch, which are ſtill to be ſeen, is a hundred *palmi*; and the height of the arch is a hundred and fifty *palmi*. The diſtance betwixt the piers of the ſecond arch was a hundred and eight *palmi*, that of the third a hundred and fifty, and the laſt arch on the other ſide of the *Nera* was a hundred and ninety *palmi*, or a hundred and forty-two *Roman* feet and a half. This arch, however, comes ſhort of the *Ponte Rialto*, and other arches to be ſeen at preſent in *Europe*. *Martial*, *Epigr. lib.* vii. ſpeaks of the bridge at *Narni* in the following manner:

Sed jam parce mihi, nec abutere, Narnia, Quinto,
Perpetuo liceat ſic tibi ponte frui!

'Preſerve my *Quintus*, *Narni*, from all harm,
'So may thy noble bridge withſtand the ſhock
'Of all devouring time!'

The moſt convenient way for ſeeing this bridge is to let the carriage wait in the road to *Terni*, whilſt one is getting down the ſteep deſcent mentioned above, which ſaves the trouble of climbing up the hill with the chaiſe. The *Nera*, which at a ſmall diſtance from hence falls into the *Tiber* near *Guaſtanello*, abounds in tenches, mullets, eels, trouts, and

* The *Roman* foot, according to *Montfaucon*, is equal to eleven *Paris* inches.

other kinds of delicate fiſh. *Terni* lies ſeven *Italian* from *Narni*; and the road runs along a fine valley, eſpecially that part of it betwixt *Ceſſa* and *Colle Scipoli* (a corruption of *Collis Scipionis)* is quite charming. The fields are planted with rows of trees, and very large and ſpreading vines interwoven with their branches. Amongſt other kinds here is a ſort of vine which bears ſmall grapes without any ſtones in them. Theſe are called *Uva Paſſa* * or *Paſſarina*, and are much uſed in ſauces. They are alſo fraudulently mixed with the currants of the *Levant*, which they very much reſemble both in taſte and appearance. Theſe parts alſo abound in olive-trees and fig-trees. According to *Pliny* (*lib.* xviii. *c.* 28.) the meadows about *Terni*, even thoſe which could not be watered were mowed four times in a year: and in the leſs fertile parts where they had three crops of hay, very rich paſture remained for the cattle. Turneps are here of ſuch an uncommon ſize as ſometimes to weigh thirty or forty pounds †; they ſeem to thrive beſt in ſtony ground. The ſeeds of theſe turneps however do not produce ſuch roots in other countries; not even in the *Milaneſe*, where the ſoil is remarkably fertile. The melons, peaches, figs, and other fruits that grow about *Narni* are much larger than in other places; it being nothing uncommon here to ſee peaches weighing from fifteen to eighteen ounces.

Terni.

Collis Scipionis.

Uva Paſſa.

Large turneps.

Terni was anciently called *Interamna* from its ſituation between the two channels of the *Nera*. It was the birth-place of *Cornelius Tacitus* the famous hiſtorian, and of the emperors *Tacitus* and *Florianus*. On one ſide of the market-place, near the entrance of the ſeminary, are ſome ancient inſcriptions relating to the old *Interamna*. Over the market clock is this moral verſe:

Interamna.

Hora, dies, & vita fugit, manet unica Virtus.

'Hours, days, and ages fly away,
'Virtue alone knows no decay.'

On a ſmall pyramid that ſtands over the fountain in the market-place, is the following inſcription:

* The name of *Uva Paſſa* is not derived from *Patientia*, as *Pliny* would intimate, (*lib.* xiv. *c.* 1.) but rather from their dryneſs; for they ſeem to be, as it were, trodden together ατηθεισα, or a *pandendo*, *i. e.* being expoſed to the air and ſun, *&c.*

† What *Pliny* ſays (*Hiſt. Nat. lib.* viii. *c.* 13.) of his having ſeen turneps of above forty pounds weight, is therefore the leſs to be queſtioned.

Aquarum

Aquarum delicias
Quas ſuo mirabatur in agro,
Et ſitiebat in gremio
Interamna,
Inclytæ Patriæ commodis
Comes Antonius Manaſſe,
Eques Sancti Michaëlis,
De Dnis. Caſtri. Copparum Condnus
Terrar. Cæleſtat. & Turris Urſinæ
Suo ære ingenioque adduxit.
Marco Butaglino Gubernat.
M D CLXXXIII.

'Theſe refreſhing waters which *Terni* admired in its territory, and 'wiſhed to receive within its boſom, were, to the infinite benefit of our 'illuſtrious country, and at the expence, and by the ſkill of count *An-* 'tonio Manaſſe, knight of St. *Michael*, &c, brought hither under the in- 'ſpection of *Marco Butaglino* in the year 1683.'

But the fountain on which this encomium was made does not yield any water, which gave occaſion to the following verſe:

O voi, che qui trovare aqua penſate,
Se non piove dal Ciel, non l'aſpettate.

'Whoever hopes to find water here will be diſappointed, unleſs 'Heaven be kindly pleaſed to ſend ſome rain.'

After the example of ſeveral other cities in *Italy*, pretending to a greater antiquity than *Rome*, the inhabitants of *Terni* are extremely infatuated with this frivolous pretenſion; which however is confuted by an inſcription of their own. It is to be ſeen on the wall of the portico belonging to the ſeminary; where it is expreſly ſaid, that this city [*Iteramna*] in the conſulſhip of *Cn. Domitianus Ænobarbus* and *M. Camillus Scriboni-anus* (which was in the ſeven hundred and thirty-fourth year from the building of *Rome*) had exiſted ſeven hundred and four years. This ancient inſcription is as follows:

Saluti

Saluti perpetuæ Augustæ libertatique publicæ Populi Romani. Genio Municipii Anno post Interamnam conditam DCCIIII. ad Cn. Domitianum Ænobarbum - - - - - - - - - Coss. Providentiæ Tib. Cæsaris Augusti nati ad æternitatem Romani nominis sublato hoste pernicioſissimo P. R. Faustus Titius Liberalis VI. Vir. Aug. iter. P. S. F. C. i. e. *iterum pecunia sua fieri curavit.*

This monument very probably was a flattering compliment paid to *Tiberius*, after he had got rid of *Sejanus*. To this may be added another inscription relating to the antiquity of this place, were there any certainty of its authenticity, or at least that it was not quite modern. It stands in the cathedral, and is expressed in the following words:

Interamna anno ante Christum DCLXXI.
condita vivente Pompilio.

'*Interamna* was built in the year 671 before Christ, whilst *Pompilius* 'was living.'

Over the *Spoletto* gate are the following lines:

Porta, quam, Viator, ingrederis, trium monumentorum dicta,
Ob propinqua à fluminibus disjecta monumenta,
C. Cornelii Taciti Politicorum Principis,
Tacitique & Floriani Imperatorum hujus Urbis civium,
Nunc in honorem sacratissimæ Laureti domûs,
Quò revertentem te ducit, Lauretana nuncupata,
Aditum præbet spectanti Interamnam,
Præstantissimum Italiæ municipium,
Patriam illius Claudii Neronis, qui ad Metaurum fluvium
Collatis cum Asdrubale signis,
Istius internecione & exercitûs octoginta Pœnorum millium
Annibalem ex Italiâ expulit,
Carthaginensem Rempublicam concussit,
Romanam periclitantem constabiliit,
Et plures Cæsares terrarum Orbi dedit.
Ad perennitatem gloriæ hujus municipii,
Tantorum Heroum progenitoris
Interamnenses Nahartes hanc memoriam apponi curârunt
Anno Dni. MDCLXXXIX.

'Traveller, the gate which thou entereſt, formerly called the gate of 'the three monuments (on account of the monuments of *Cornelius Ta-* 'citus the prince of politicians, and the emperors *Tacitus* and *Florianus* 'natives of this town, that once ſtood near it) but long ſince ruined by 'inundations, now in honour of the holy houſe of *Loretto*, to which it 'directs thee as thou goeſt out of the town, is called the gate of *Lo-* 'retto, and opens an acceſs to thee coming towards *Terni* the moſt emi- 'nent free town of *Italy*, the native place of *Claudius Nero*, that illuſ- 'trious warrior, who in the battle with *Aſdrubal* near the river *Metaro*, 'ſlew him and defeated his army, conſiſting of eighty thouſand *Cartha-* 'ginians; drove *Hannibal* out of *Italy*, ſhook the *Carthaginian* ſtate, and 'retrieved the *Roman* commonwealth; from whom alſo deſcended ſe- 'veral emperors. To perpetuate the glory of this borough, the nur- 'ſery of ſuch diſtinguiſhed heroes, the magiſtracy of *Interamna* or *Terni* 'have erected this monument in the year of Chriſt 1689.'

Trade. The greateſt trade of this place is in oil, and wine of a moſt delicious flavour.

Remarkable cataract of the Velino. A traveller ſhould not omit beſtowing three or four hours to ſee the caſcade formed by the *Velino*, about four *Italian* miles eaſtward of *Terni*. As the road is impracticable for carriages, this excurſion muſt be made on horſeback: four *paoli* * is the uſual hire for each horſe. The road is not only very bad up the acclivity of the mountain, but by its narrowneſs and the ſteep precipices on the left-hand is ſo dangerous, that in ſome places it is adviſable to alight and lead the horſe. The ſource of the river *Velino* lies among the *Appenine* mountains near *Civita Reale*, about fifteen or ſixteen miles from *Terni*; and this river, after paſſing by *Anterdoco*, *Citta Ducale* and the *Lago di Rieti*, which has a communication with the *Lago di Pie di Luco*, empties itſelf into the *Lago delle Marmore*; the latter alſo joins with the *Lago di Cor delle Fratte*. Some are inclined to think that the *Velino* after running through the *Lago delle Marmore*, formerly inclined its courſe more to the left than it does at preſent, and that its channel was in the valley below: but as the caſcade extended itſelf ſo far as to be dangerous to the inhabitants of *Terni*, there was a neceſſity of altering its courſe and carrying it on the right towards a ſteep precipice incloſed within rocks, where its violence would be more eaſily broken.

Ancient Lacus Velini. As to the ancient ſituation of the *Lacus Velini*, and the courſe of the river running from it, they cannot be traced out with any certainty. *Cicero (lib.* iv. *epiſt.* 15: *ad Atticum)* mentions a complaint of the *Rea-*

* About two ſhillings.

tini

tini againſt the *Interamnates*, who had diverted the courſe of this river. His words are, *Reatini me ad ſua τεμπη duxerunt, ut agerem cauſam contra Interamnates apud Coſ. & decem legatos, quòd lacus Velinus à M. Curio emiſſus, interciſo monte in Nar defluxit: ex quo eſt villa ſiccata, & humida tamen modicè roſea.* 'The *Reatini* led me to their τεμπη, or meadows, 'that I might plead their cauſe before the conſuls and the ten com-'miſſioners againſt the *Interamnates*, becauſe the *Lacus Velinus* had been 'diverted from its courſe by *M. Curius*, and by piercing through a moun-'tain, made to run into the *Nar*; ſo that their town labours under a 'ſcarcity of water, *&c.*' *Varro* alſo mentions this diverting the courſe of the river. On what the complaint againſt the *Interamnates* was grounded, I do not readily conceive; eſpecially as *Marcus Curius Dentatus*, who had carried on bloody wars in thoſe parts, was conſul of *Rome* in the year 463 from the building of the city; ſo that this alteration muſt have been made above two hundred years before *Cicero* wrote this letter. Beſides, *Servius* ſays, that the fertility of that country was greatly increaſed by altering the courſe of the *Velino*; and *Virgil* repreſents it as a very extraordinary improvement:

Et quantum longis carpent armenta diebus
Exigua tantum gelidus ros nocte reponet.

VIRG. Georg. ii. *v.* 201.

'For what the day devours, the nightly dew
'Shall to the morn in pearly drops renew.' DRYDEN.

The laſt words of the paſſage of *Cicero* quoted above are ſomething obſcure. *Roſeus* is often put for *roſcidus*; and *Servius* ſays, that the country about *Reate* was called *Ager Roſulanus*. *Virgil*'s *Roſea rura Velini*, &c. muſt alſo relate to theſe parts: but I do not think that *Dentatus* altered the courſe of the *Velino*; *Cicero* ſpeaking only of the interſection of a mountain, which has nothing to do with the fall of the *Velino* down a precipice into the valley. Beſides, this work is ſo far from diverting the ſtream from the inhabitants of *Terni*, that it brought it nearer to them. It is farther to be conſidered, that (as *Tacitus* writes, *Annal. lib.* i. *c.* 79.) the *Reatini* petitioned *Tiberius* againſt damming up the influx of the lake *Velino* into the *Nar*, which was then under deliberation, as it would infallibly overflow all the adjacent country. Had this caſcade, where the ſtream precipitates itſelf into the valley, been then ſtopt, no detriment could have happened to the high country of the *Reatini* from the obſtruction of its communication with the *Nar*. On the contrary, the *Interamnates*, or inhabitants of *Terni*, towards which the ſtream, af-

ter falling down from the rock, profecutes its courfe along a deep valley, muft have been expofed to the impetuofity of the water, and confequently were filled with apprehenfions at the projected alteration; but it feems all their folicitude was, that the *Nar* might not be divided into fmall ftreams, as their vale would, by that means, be more fubject to inundations. Had this cafcade, which is now viewed with fuch aftonifhment, exifted in the days of *Cicero*, it muft feem ftrange that no mention of fuch a cataract occurs in that author, or any other ancient writer. *Pliny*, *lib.* ii. *Hift. Nat. c.* 62. fpeaking of the particular qualities of the air in different climates, fays, *rofcidas æftate Africæ noctes, in Italia Locris & in lacu Velino nullo non die apparere arcus.* 'That the fummer nights 'in *Africa* are attended with copious dews; and in *Italy*, at *Locri* and 'the lake *Velino*, a rainbow appears every day.' And though he takes notice here of the rainbow daily formed over the lake *Velino*, poffibly by the exhalations, yet he is entirely filent throughout his works with regard to this remarkable cataract. The river *Nar* is not a great way from the *Velino*; hence *Virgil* places them together:

Audiit & longè Triviæ lacus audiit amnis
Sulphureâ Nar albus aquâ, fonteſque Velini.
VIRG. Æn. vii. *v.* 516.

'The facred lake of *Trivia* from afar,
'The *Veline* fountains, and fulphureous *Nar*,
'Shake at the baleful blaft, the fignal of the war.
DRYDEN.

Claudian, in his poem on *Honorius*, when the emperor quits the common road to take a view of the river *Nar*, does not make the leaft mention of the fall of the *Velino*; though fuch a work deferved a monarch's attention, and naturally offered to the poet a very entertaining picture for the embellifhment of his poem. Some writers, indeed, imagine to have difcovered a defcription of this cafcade in the feventh *Æneid*, *v.* 563, where *Virgil* defcribes the gulf through which the fury *Alecto*, after fucceeding in her deteftable expedition, plunges into the infernal fhades:

Eſt locus Italiæ in medio ſub montibus altis,
Nobilis, & fama multis memoratus in oris,
Amſancti valles: Denſis hinc frondibus atrum
Urget utrumque latus nemoris, medioque fragoſus
Dat ſonitum ſaxis, & torto vertice torrens. &c.

'Amid fair *Italy*, renown'd by fame,
'Lies a deep vale, *Amſanctus* is the name.
'Its gloomy ſides are ſhaded with a grove,
'And a huge range of mountains tow'rs above:
'Fierce thro' the duſky vale the torrents pour,
'And o'er its rocky bed the whirlpool's roar. PITT.

In ſupport of this conjecture it is farther alledged, that, according to the teſtimony of *Solinus*, *Varro* places the diſtrict of *Reate* ſo near the middle of *Italy*, that he ſtiles it the *Umbilicus*, or Navel of it: but what *Virgil* adds in the following lines by no means agrees with the caſcade of *Velino*:

Hic ſpecus horrendum, ſævi ſpiracula Ditis
Monſtratur, ruptoque ingens Acheronte vorago
Peſtiferas aperit fauces - - -

'There the black jaws of hell are open'd wide;
'There rolls dire *Acheron* his baleful tide;
'There lies the dark infernal cave, and there
'*Pluto*'s abodes inhale refreſhing air.' PITT.

The poet's deſcription may, according to the opinion of *Servius*, in his notes on this paſſage, be more juſtly applied to a ſpot near the *Via Flaminia*, not far from mount *Soracte*, where there are ponds of a ſulphureous water, and a cavern which emits a very noxious vapour.

The mountain which the *Velino* croſſes before it falls from the precipice is indeed, with regard to the country about *Terni*, exceeding high; but is incloſed on both ſides with rocks that are ſtill higher. As the country hereabouts is upon the deſcent, the rapidity of the *Velino* is increaſed after it has paſſed the *Lago delle Marmore*. This cataract conſiſts of three caſcades, one above another, and the loweſt ſeems to be near two hundred feet. Nature has, on the left of it, prepared a narrow place like a promontory, in the form of a creſcent, where the ſpectator may have a full view of the principal caſcade. I own I differ from thoſe who affirm this caſcade to be three hundred feet high; yet this is certain,

certain, that one cannot, without a kind of pleaſing horror, hear * the roaring noiſe cauſed by the impetuous fall of the water, which immediately, even before it reaches the bottom, is converted into a white froth; and daſhing againſt the rocks at the bottom, cauſes a thick miſt, like a cloud of ſmoke, to riſe, which, in a clear ſunſhine, exhibits a moſt beautiful rainbow. What has induced ſome travellers to affirm, that this miſt of watery particles aſcends twice the height of the fall, I cannot ſay; nor ſhall I venture to determine whether the name of *Lacus Velini*, mentioned by *Pliny* and others, properly belongs to the *Lago delle Marmore*, or *Lago di Cor delle Fratte*, or *Lago di Pie di Luco*. According to the general opinion, the ſituation of the *Lucus*, or ſacred grove, and of the temple of *Velinia*, correſponds with that of the little town of *Pie di Luco*, together with the lake of that name. This is alſo the opinion of *Varro*; but the cataract derives its name from the firſt mentioned lake, and is called *Caſcata delle Marmore*.

Remarkable eſcape.

In the year 1543, one *Pietro Terenatico* had a very providential eſcape here. He was carried down the precipice by the force of the current, and yet was taken out without the leaſt hurt. As he attributed his ſafety to the aſſiſtance of the holy virgin of *Loretto*, the ſtory, with all its circumſtances, is tranſmitted to poſterity, being inſcribed on marble at *Loretto* in the following words:

Ego Petrus Terennaticus, Eques & Mareſcallus equitatûs Ducis Caſtrorum, & cæteri equites ex Piceno ad vicum Varronis proficiſcentes, cum Nonis Martii MDXLIII. ad Velinum lacum perveniſſemus, & duo alii milites, Tiberius ex Graviſcis, & Antonius Cortonenſis a cæteris equitibus diſceſſimus, ut illum viſeremus locum, quo ſe Velinus in Nar præcipitat. Ac non procul inde, cum equum adaquarem, ego unà cum equo in quaſdam fluminis anguſtias incidi, ex quibus præcipitem altiſſimo caſu, circiter videlicet centum cubitos altum, & Deiparæ Virginis Lauretanæ opem implorantem, quidam me ſcopulus excepit incolumem, & rei miraculo admirabundum atque attonitum. Quapropter illicò votum perſolvi Beatiſſimæ Virgini, quam tum præſentem propitiamque ſum expertus, teſtibus oculatis duobus Centurionibus Chiancio Urbevetano, & Raimundo cum univerſa equitum ala.

* *Seneca* writes thus of a cataract in the *Nile*, *Ubi ſcopulos verberavit, ſpumat: & illi non ex natura ſua, ſed ex injuria loci color eſt. Tandemque eluctatus obſtantia, in vaſtam altitudinem ſubitò deſtitutus cadit cum ingenti circumjacentium regionum ſtrepitu.* 'The water falls with 'ſuch impetuoſity againſt the rocks, that it raiſes a froth; but this colour is not natural, 'but owing to the craggineſs of the rock. At laſt, having made its way through every 'impediment in its courſe, it is at once precipitated from ſuch a vaſt height, that all the 'neighbouring country echoes with the noiſe of its fall.'

'I *Petro Terennatico*, captain in the duke of *Caſtro*'s regiment of horſe, 'being on a march from *Piceno* to the town of *Varro*, came to the *Ve-* 'lino on the 4th of *March*, 1543, with my troops: *Tiberio Graviſi*, 'Antonio da Cortona, and myſelf leaving the reſt of the regiment, went 'up to take a view of the place where the *Velino* falls down a high pre- 'cipice into the *Nar*. But as I was watering my horſe at a ſmall diſtance 'from the caſcade, myſelf and horſe, by the force of the current in a 'narrow part of the river, were carried down the precipice to the depth 'of a hundred cubits. In the extremity of my danger, as I implored 'the help of the virgin mother of God of *Loretto*, I fell without the 'leaſt hurt upon a rock, quite aſtoniſhed at my miraculous preſervation. 'Wherefore, in gratitude to the propitious preſence and protection of 'the moſt bleſſed Virgin, which I then experienced, I hereby diſcharge 'the vow I then made in the preſence of the captains *Chiancio Urbevetano* 'and *Raimundo*, with the reſt of the regiment.'

The *Velino*, after this fall from the rock, runs into the *Nera* or *Nar* near *Terni*, where it loſes its name.

Il Mont-Eolo lies on the other ſide of *Terni*, ſix or ſeven *Italian* miles from that town, and is noted for the cool air, which, in ſummer-time, proceeds from the clefts and cavities of this mountain. *Miſſon* tells us, that the inhabitants of the little town of *Ceſſi*, convey the air through pipes into their houſes and wine-cellars. Il Mont-Eolo.

The road from *Terni* to *Spoletto* is extremely pleaſant, being planted on both ſides with olive and other fruit-trees, as far as the *Monte di Somma*, which in rainy or ſnowy weather is very ſlippery and difficult to be croſſed.

Spoletto ſtands on a ſteep aclivity, and makes but a mean figure; yet, like other paultry towns in *Italy*, exhibits bombaſtic inſcriptions concerning its antiquity, and many trivial occurrences which have happened there. Spoletto.

One of the gates of this town derives its name from *Annibal*, the *Carthaginian* general, and on it is the following inſcription:

Inſcriptions over the Porta d'Annibale.

ANNIBAL
Cæſis ad Thraſymenum Romanis
Urbem Romam infenſo agmine petens,
Spoleto magnâ ſuorum clade repulſus,
Inſigni fugâ portæ nomen fecit.

'*Annibal*, after defeating the *Romans* at *Thraſymene*, marching his 'army towards *Rome*, was driven from *Spoletto* with great ſlaughter, and 'his flight on that occaſion gave name to this gate.'

In

Cathedral. In the cathedral are ſome paintings by *Filippo Lippi Carini*, which, after that artiſt had been poiſoned out of envy in the year 1438, were finiſhed by his aſſiſtant, one *Diamante*, a monk. He lies buried in the church, and has a marble buſto and an epitaph erected to his memory.

Oppoſite to this buſto is the monument of *Giov. Franceſco Urſini*, adorned with beautiful *baſſo-relievo's*. And over the main entrance of the church is to be ſeen the virgin *Mary*, with ſome of the diſciples, in ancient moſaic-work.

Caſtle. The caſtle of *Spoletto* lies on an eminence, and is joined to the city by a bridge. From a mountain lying over-againſt the caſtle, which takes its name from St. *Francis*, the water is conveyed by an aqueduct into the town. The canal, or aqueduct, is a beautiful work, conſiſting of ten freeſtone arches, narrow indeed, but in the middle, on account of the depth of the valley, it is ſupported by a double arcade, the whole height of which is between four and five hundred feet; but *Miſſon* makes it ſtill higher.

Foſſile wood. Round *Spoletto*, and alſo about *Umbria*, is found a foſſile wood, which is dug up in a chalky ſoil; it is porous like other wood, and burns to a coal. This is entirely different from a wood growing in ſome parts of *Italy*, which is not conſumed after being red-hot for ſeveral hours. The beſt burning-glaſſes, which cauſe a fuſion even in iron and ſtone, make very little impreſſion on this wood; nor does it loſe either colour or weight in the fire. The grain of this wood is not unlike that of oak; but it is ſomething ſofter, and of a reddiſh colour. It grows ſoft and brittle after having been often in the fire, and is ſpecifically heavier than water, the ſmalleſt bits of it ſinking to the bottom. *Vitruvius, lib.* ii. *c.* 9. attributes a like ſpecific gravity and incombuſtibility to the *larix*, which grows about the *Po* and the *Adriatic*-ſea: and adds, that *Julius Cæſar* ſet on fire a town built of this wood on the *Alps*; which, however, was not conſumed. *Pliny* *, who claſſes this tree among the ſpecies of pine and fir-trees, aſcribes the like qualities to it. I ſhall enrich your collection of natural curioſities with a piece of this incombuſtible wood. Some of it has been found in *Andaluſia*, near *Seville* †. The *linum aſbeſtum* found in *Tranſylvania* and other parts; and of which incombuſtible paper and linen are made, is a ſtone, and differs ſpecifically from the above-mentioned wood.

Fine country. From *Spoletto* the road lies through a moſt delightful valley, much reſembling the country between *Piſa* and *Florence*. There is a moſt en-

* *Hiſt. Nat. lib.* xvi. *c.* 10. *Exceptâ larice, quæ nec ardet, nec carbonem facit, nec alio modo ignis vi conſumitur, quam lapides.* 'Except the *larix*, which never flames, nor burns to a 'coal; nor is any more conſumed by the force of the fire than ſtones are.'

† *Vide Clerc Bibliotheque Choiſie, tom.* xii. *p.* 57.

chanting

chanting proſpect from the temple of *Clitumnus*, which lies two or three hundred paces from the firſt ſtage on this road, which is called *la Vene*. This temple has been converted into a *Chriſtian* chapel, under the title of St. *Salvadore*. The front towards the plain makes a ſuperb appearance, being adorned with ſix *Corinthian* pillars; two of which are covered with a foliage of laurel-leaves, two twiſted, and the other two ſquare and fluted. On the frize are theſe words: *Temple of* Clitumnus.

† S̄C̄S̄ *Deus Angelorum, qui fecit reſurrectionem.*

'The moſt holy God, and king of angels, the author of the reſur-'rection.'

On the right-hand, the architrave of the pillars with foliages exhibits this imperfect inſcription:

S̄C̄S̄ *DEVS APOSTO - - - - -*
- - - - - - SIONEM.

On the left-hand:

S̄C̄S̄ *Deus Profetarum qui fecit redemptionem.*

'The moſt holy God of the prophets, the author of redemption.'

This edifice is oblong, and on the roof are the following words cut in ſtone:

T. Septimus Plebeius.

On the ſide towards the road is a crucifix, with vine-branches twiſted about it, in *baſſo-relievo*.

This edifice having ſo few marks of paganiſm, and on the contrary ſo many ſigns of Chriſtianity, the moſt probable conjecture is, that this chapel was built out of the ruins of a pagan temple; but whether this temple was conſecrated to *Clitumnus* is another queſtion, and not a little dubious: for *Pliny* * places that temple near the ſource of the river *Cli-*

* *Lib.* viii. *ep.* 8. *Fons ad hæc, & jam ampliſſimum flumen atque etiam navium patiens, quas obvias quoque & contrario niſu in diverſa tendentes, tranſmittit & perfert: adeo validus, ut illa, qua properat ipſe, quanquam per ſolum planum, remis non adjuvetur: idem ægerrime remis contiſque ſuperetur adverſus. - - - Rigor aquæ certaverit nivibus, nec color cedit.* 'Here it ap-'pears a fountain, and there immediately a very noble river, fit even to receive large veſſels, 'that paſs backwards and forwards, according as they ere bound, one way or another: 'the current is ſo ſtrong, that while the boat glides with the ſtream there is no neceſſity 'for oars; all is even as plain ground: but oars and poles are ſcarce ſufficient in returning 'againſt the ſtream. - - - The water is as cold as ſnow, and the colour of it is as white.'

tumnus, juſt on the ſpot where the river became navigable; which is not the caſe here. This ſcruple is farther countenanced by what *Suetonius* ſays, *chap.* 43. in the life of *Caligula*, namely, that this emperor went to *Mevania* to ſee the temple of *Clitumnus*, and the conſecrated grove. Now *Mevania* is unqueſtionably the preſent little town of *Bevagna*, ſituated on the weſt-ſide of the *Tinia*, or *Timia*, at the influx of the rivers *Tacarena* and *Rucciano* into the *Clitumnus*, which anciently might have retained that name as far as the *Topino* *. But one of the many ſmall chapels which *Pliny* places in this neighbourhood may have ſtood on this ſpot; eſpecially as but a few paces from it there is an excellent ſpring, which illuſtrates the paſſage of *Pliny* quoted in the note †. Obſerving an inſcription on freeſtone in the bottom of this little ſpring, I perſuaded ſome of the peaſants to take it up, and found on it theſe imperfect words:

T. TFGALL
X VIRO FE . . IEIS

Notions of the Italians *concerning hidden treaſures.*

No ſooner had I read theſe words, than the peaſants aſked me where they ſhould begin to dig; and upon my enquiring of them the cauſe of ſuch a queſtion, they very eagerly anſwered, *Per trovare i denari*; i. e. 'To come at the pence;' for they expected that I was now thoroughly informed where the treaſure, which they were perſuaded lay buried in the old temple or near it, was to be ſearched for. The common people all over *Italy* are ſtrongly poſſeſſed with the notion that treaſures are concealed in every part of the country; and if curioſity detains a ſtranger any conſiderable time among ancient buildings or ruins, they immediately ſuppoſe, that it is to get an account of hidden treaſures. On ſuch occaſions ſome caution is neceſſary to be obſerved, leſt a per-

* *Vid. Lucan. lib.* i. *& Stat. lib.* i. *Sylv.*

† *Adjacet templum priſcum & religioſum. Stat Clitumnus ipſe amictus ornatuſque prætextâ. Præſens numen atque etiam fatidicum indicant ſortes. Sparſa ſunt circà ſacella complura, totidemque Dei ſimulacra: ſua cuique veneratio, ſuum nomen: quibuſdam verò etiam fontes. Nam præter illum, quaſi parentem cæterorum, ſunt minores capite diſcreti; ſed flumini miſcentur, quod ponte tranſmittitur. Is terminus ſacri profanique. In ſuperiore parte navigare tantùm, infrà etiam natare conceſſum - - Nec deſunt villæ, quæ ſecutæ fluminis amœnitatem, margini inſiſtunt. In ſumma, nihil erit, ex quo non capias voluptatem, &c.* 'Adjoining to it is an old and awful tem-'ple, in which the god *Clitumnus* ſtands, cloathed and adorned with the *prætexta*. The 'oracles delivered ſhew the god propitious and prophetic. There are little temples ſcat-'tered up and down in theſe parts, in every one of which is the ſtatue of the deity: each 'has a diſtinct worſhip, and a particular name. Some of them have alſo ſprings conſecrated 'to them: for beſides the original ſpring, which ſeems, as it were, the parent of the reſt, 'there are ſeveral ſmaller ſtreams, divided from the chief ſource. They mix with the river, 'over which a bridge terminates the ſacred, and divide them from the profane places. 'Above the bridge you are permitted only to go in boats; below it you are allowed to 'ſwim, &c.'

ſon

ſon ſhould bring himſelf into ſome diſagreeable adventure by too long an indulgence of his curioſity; eſpecially when alone, and in a ſolitary place.

The ancients erroneouſly imagined that the great number of horned cattle brought from *Umbria* owed their white colour to the river *Clitumnus*. Hence *Propertius* ſays: *Of the breed of white cattle in this country.*

Quà formoſa ſuo Clitumnus flumina luco
Integit; & niveos abluit unda boves.
PROP. Lib. ii. Eleg. 19. *v.* 25.

'Shaded with trees, *Clitumnus'* waters glide,
'And milk-white oxen drink its beauteous tide.'
ADDISON.

Claudian, ſpeaking of the journey of *Honorius* to *Rome*, ſays:

Quin & Clitumni ſacras victoribus undas,
Candida quæ Latiis præbent armenta triumphis,
Viſere cura fuit. - - - -
CLAUDIAN. de Sexto Conſ. Hon.

——— 'Next he came,
'Where fair *Clitumnus* rolls his ſacred ſtream,
'Whence hecatombs of milk-white oxen come,
'To grace the triumphs of imperial *Rome*.'

Et lavet ingentem perfuſum flumine ſacro
Clitumnus taurum, Narque albeſcentibus undis
In Tibrim properans, Tineæque inglorius humor.
Sil. Ital. lib. viii.

'*Clitumnus*, that preſents its ſacred ſtores,
'To waſh the bull: the *Nar*'s infected tide,
'Whoſe ſulph'rous waters into *Tiber* glide:
'*Tinea*'s ſmall ſtream that runs inglorious on.'
ADDISON.

Hinc albi, Clitumne, greges, & maxima taurus
Victima, ſæpe tuo perfuſi flumine ſacro
Romanos ad templa Deûm duxere triumphos.
VIRG. Georg. ii. *v.* 468.

'There flows *Clitumnus* through the flow'ry plain;
'Whoſe waves, for triumphs after proſp'rous war,
'The victim ox, and ſnowy ſheep prepare.

ADDISON.

Servius, in his commentary upon theſe words, ſays: *Clitumnus autem fluvius eſt in Mevania, quæ pars eſt Umbriæ, partis Tuſciæ, de quo fluvio, ut dicit Plinius in Hiſtoria naturali, animalia, quæ potaverint, albos fœtus creant.* 'Now *Clitumnus* is a river in *Mevania*, a part of *Umbria*, which 'is a province of *Tuſcany*. And *Pliny*, in his *Natural Hiſtory*, ſays, that 'the cattle which drink its waters produce a white breed.' Poſſiby *Servius* has an eye to the paſſage of *Pliny* (*Hiſt. Nat. lib.* ii. *c.* 103.) which in the common editions runs thus: *In Faliſco omnis aqua pota candidos boves facit.* Some editions, inſtead of *omnis* have *amnis*; and others, though but few, read *Clitumnus*; ſo that *Servius*'s copy muſt have been one of the latter. But ſhould this reading be admitted, it is hard to conceive how *Pliny* ſhould commit ſuch a geographical error relating to a country ſo near *Rome*, as to place the *Clitumnus* in the province of the *Faliſci*, which belonged to *Hetruria:* whereas nothing can be more certain than that it is in *Umbria*, betwixt *Spoletto* and *Tacarena*; or more preciſely in the country formerly called *Mevania*, as is evident from *Pliny*, *Suetonius*, &c. That the *Hiſpellates* had a public bath and houſe of entertainment near the *Clitumnus*, is mentioned by the younger *Pliny*. Now *Hiſpellum* is certainly the modern *Spello*, lying northwards, beyond the *Topino*, betwixt *Foligno* and *Aſſiſi*, and famous for the many antiquities daily diſcovered there. As to the particular nature of the cattle of this country, their whiteneſs is by no means owing to the water of the *Clitumno*, the ſame ſpecies being ſeen in all the northern parts of *Italy*; eſpecially in the *Bologneſe*, whither the *Clitumno* does not direct its courſe. Neither does this river alter the colour of the ſwine bred near it, which in its neighbourhood and all over *Italy* are generally black, or of a dark browniſh colour.

The *Clitumno* joins the *Tacarena*, the *Rucciano*, and the *Tinia*, which diſcharge themſelves into the *Topino*, and under that name mingle with the *Chiaſcio*, through which at laſt it loſes itſelf in the *Tiber*.

Not far from the above-mentioned temple of *Clitumnus* lies the village
Piſſignano. *Peſignano*, or *Piſſignano*, on the right-hand of the road towards *Foligno*. The ancient name of it was *Piſcina Jani*; ſo that ſome have been induced to believe, that the ruins which paſs for a temple of *Clitumnus*, are rather the remains of a temple of *Janus:* but this conjecture wants farther ſupport for its confirmation.

Trevi

Trevi ſtands alſo on the right-hand on an eminence; and the road all the way betwixt *La Vene* and *Foligno* is upon the level, and exceeding pleaſant. Trevi.

Foligno (in *Latin Fulginas*) has a greater trade in cloth, ſilk, and ſpices than any of the neighbouring cities; and the magnificent altar and paintings *in freſco* in the epiſcopal church are worth obſerving. Foligno.

On the left, at the next ſtage beyond *Foligno*, lies *Aſſiſi*, the native place of St. *Francis*, and very famous for the beautiful church belonging to the order inſtituted by that ſaint, in which ſome ſay he is buried; and alſo for the great numbers of pilgrims reſorting to it. Thoſe who are not drawn hither by devotion, will meet with ſuch entertainment among the fine paintings in this church, by *Giotto*, *Giottino*, *Giovanni Cimabue*, *Pietro Cavallino Romano*, *Frederico Barocci*, &c. that they cannot be diſpleaſed with the journey. The convent of *Franciſcan* nuns, called the nuns of St. *Clare*, is likewiſe worth ſeeing. To the ſouth of *Aſſiſi*, at the diſtance of an *Italian* mile, lies another beautiful church, called *S. Maria Portiuncula*, which is alſo much viſited by pilgrims. Aſſiſi.

Near a hill, juſt without *Foligno*, in the way to *Tolentino*, it is worth while to go up to *Caſtro Pales*, where, beſides a famous paper-mill, is to be ſeen the palace of the biſhop of *Orvietano*, marquis of *Eliſei*, to whom this place belongs. Here is a very remarkable grotto, where the lapideous exſudations have formed all kind of ornaments, as pillars, bunches of grapes, pears, and other fruit, which hang down from the top. This grotto conſiſts of ſeveral paſſages and apartments, and has a communication with the houſe. In the court are ſeveral inſcriptions, indicating the time when *Chriſtina* queen of *Sweden*, *Violanta* hereditary princeſs of *Florence*, count *Daun* the vice-roy of *Naples*, and other perſons of diſtinction, viſited this place, &c. Caſtro Pales. *Grotto.*

The road from hence to *Tolentino* lies over the *Appennine* mountains; but, in theſe parts, the roads are kept in exceeding good repair; and in ſeveral places ſtone monuments are erected in praiſe of the ſeveral popes, or ſurveyors by whom the roads have been made or repaired. I cannot here forbear wiſhing, that, in ſeveral parts of *Germany*, the ſovereigns would affect to perpetuate their names in this uſeful manner; it muſt be owned, however, that the houſe of *Auſtria* has ſet them a very laudable example in its hereditary dominions. Tolentino.

The villages and inns on this road are ſo mean, that it is adviſable for a traveller to carry cold proviſions with him; and eſpecially ſome wine, as that of the country (which is always boiled for keeping) is not agreeable to every one's taſte.

From *Tolentino* the road leads again into a level, fruitful, and well cultivated country. The proſpect near *Macerata* over the vallies on each ſide

Macerata. ſide of the road is extremely delightful. The chief gate of *Macerata*, is built after the manner of a triumphal arch, with three arches; and over it on the country ſide ſtands a braſs ſtatue of cardinal *Pio*. The town affords nothing remarkable, and the clock-work, which the inhabitants ſo much boaſt of, is but a mere bauble. When the clock ſtrikes, the three eaſtern *Magi* make their appearance, attended by an angel, and paſſing before an image of the virgin *Mary* make a reverential bow, the crowns on their heads being lifted up. Over them a ſtar is ſuſpended, which aſcends whilſt the images are paſſing under it. The figures are but a foot high, and perform their adoration in a very aukward manner.

Ruins of Helvia Ricina. Betwixt *Macerata* and *Recanati* are to be ſeen the ruins of the ancient town of *Helvia Ricina*, built by the emperor *Septimius Severus*. After its deſtruction by the *Goths*, the inhabitants of *Recanati* and *Macerata* found a good ſupply of ſtones for building, among its ruins. At the laſt mentioned town the following ancient inſcription hath been found.

Imp. Cæſari L. Veri. Aug. fil. divi. Pii. Nep. Divi. Hadriani. Pron. Divi. Trajan. Parth. Abnep. Divi. Nervæ. Adnepoti. L. Septimio. Severo. Pio. Pertinaci. Auguſto. Arabico. Adiabenico. Parthico. Maximo. P. M. Tribunit. Poteſt. XIII. Imp. XI. Cos. III. P. P. Colonia. Helvia. Ricina. Conditori. ſuo.

Recanati. From *Seravalle* to *Macerata* the road runs along the bank of the river *Chiento*; and betwixt *Macerata* and *Recanati* croſſes the *Potenza*. *Recanati* ſtands on a hill within three miles of *Loretto*; and after paſſing through the gate of this town, one has a glorious proſpect towards the *Adriatic* ſea and adjacent valleys. The aqueduct, which, according to the inſcription on it, was built by *Paul* V. is nothing extraordinary. But

Large artichokes. ſuch is the fertility of this country, that the *Macerata* artichokes are frequently known to weigh above twenty pounds. The *Recanati* celery and the *Loretto* fennel are alſo highly eſteemed; but the latter is yet inferior to that which grows in *Sicily*.

Loretto. *I ever remain*, &c.

LETTER

LETTER LXII.

Deſcription of *Loretto.*

SIR,

THE *Caſa Santa*, or the houſe in which the virgin *Mary* is ſaid to have lived in *Nazareth*, has rendered *Loretto* famous all over Chriſtendom. It is pretended to have been carried in the month of *May*, 1291, through the air from *Galilee* to *Terſato* in *Dalmatia* by angels; and four years and a half afterwards to have been carried to *Italy*, where about midnight on the 10th of *December*, 1294, it was ſet down in a wood in the diſtrict of *Recanati*, about a thouſand paces from the ſea. If *Turſelini* may be credited, on the alighting of this ſacred houſe from its aerial journey, all the trees and ſhrubs in the wood bowed with the greateſt reverence, and continued in that poſture till at laſt they withered and decayed. It ſeems the remains of this pious wood, by the brutal irreverence of the peaſants, were dug up in the year 1575 in order to improve the land *.

Derivation of the name of Loretto.

A rich and pious lady, whoſe name was *Laureta*, being at that time lady of the manor, the holy houſe was from her name called the houſe of *Laureta*. The road leading to this ſacred houſe becoming dangerous by the cruelties of robbers, which deterred the pilgrims from reſorting thither to perform their devotions, at the end of a few months the angels took it up again and removed it to a hill about a thouſand paces nearer to *Recanati*. The place where it was then ſituated belonged to two brothers, who at firſt received the preſent with becoming joy and gratitude: but it was not long before the vaſt profits accruing from the reſort of pilgrims to the holy houſe, and the rich offerings they made, kindled ſuch feuds betwixt them as terminated in a duel, in which both the brothers loſt their lives.

To prevent any farther misfortunes, and as a puniſhment to the unworthy poſſeſſors of ſuch a treaſure, it is pretended the holy Virgin again directed the angels to remove the houſe a bow-ſhot further up the country, to an eminence about two thouſand geometrical paces from the ſea; and this is the place where it now ſtands. This happened a few months after it had been placed on the eſtate of thoſe bloody-minded brothers; and it is received as a matter of fact, that the *Caſa Santa* within a year

* *Vide Horatii Turſellini Hiſtoria Lauretana, edit. Venet.* 1727, 8*vo. p.* 27 *& ſeq*

after its firſt arrival in *Italy* from *Dalmatia*, ſhifted its place three times in the diſtrict of *Recanati*.

The popiſh writers are at a loſs for an anſwer to the objection, that the *Caſa Santa* had been near two hundred years in *Italy* before any Author of that country took any notice of it*. But what greatly contributed to bring the *Madona di Loretto* in vogue was the offering of a golden cup by pope *Pius* II. in perſon, on which is to be ſeen the following inſcription:

Pia Dei Genitrix,

Quamvis tua poteſtas nullis coarctetur finibus, ac totum impleat Orbem miraculis; quia tamen pro voluntate ſæpius uno loco magìs quàm alio delectaris, & Laureti tibi placitam ſedem per ſingulos dies innumeris ſignis & miraculis exornas; ego infelix peccator, mente & animo ad Te recurro ſupplex orans, ut mihi ardentem febrim moleſtiſſimamque tuſſim auferas, læſiſque membris ſanitatem reſtituas, Reipublicæ, ut credimus, ſalutarem: Interim hoc munus accipito meæ ſervitutis ſignum.

Pius Papa II. Ann. hum. Sal.
MCCCCLXIV.

'Propitious Mother of God!
'Though thy unlimited power fills the whole world with miracles;
'yet as thou art often pleaſed to ſhew thy ſelf more delighted with ſome
'places than others, and continueſt it daily by innumerable ſigns and
'wonders to diſtinguiſh this thy favourite ſeat at *Loretto*; I, who am a
'miſerable ſinner, run to thee for ſuccour, and from the bottom of my
'heart implore thy aſſiſtance; humbly intreating thee to relieve me from
'a burning fever and a violent cough, and likewiſe to reſtore the uſe of
'my feeble limbs, as I am perſuaded that my recovery will be a pub-
'lic benefit to Chriſtendom. In the mean time graciouſly accept of
'this offering from thy devoted ſervant, *Pius* II. Pope, 1464.'

This offering and the omnipotence aſcribed to the virgin *Mary* in the above-mentioned addreſs were however of little effect; for his Holineſs died that very year at *Ancona*, and of the ſame complication of diſtempers againſt which he was for procuring the virgin's aſſiſtance, by means of this ſplendid offering. But *Turſellini* roundly affirms, that the Pope was cured at *Loretto* immediately after he had finiſhed his prayer.

Deſcription of the holy houſe.

As to the dimenſions of the *Caſa Santa* it is about forty feet in length, not quite twenty in breadth, and about twenty-five in height, according

* The author's confutation of this and other miracles of the ſame kind, I have omitted, ſince the bare mention of them is enough to ſhew the ridiculous abſurdity of ſuch fables, which would hardly gain credit among *Hottentots*.

to *Turſellini*; but this author is even here very inaccurate: the houſe being properly forty-three *Roman palmi* wanting two inches in length within the edifice, eighteen *palmi* four inches broad, and twenty-ſix *palmi* in height. Hence it appears that the length is thirty-one feet and three quarters, the breadth thirteen feet and near three inches, and the height eighteen feet and three quarters *Engliſh* meaſure, reckoning a *palmi* and a half equal to thirteen inches. In the center of the roof it is five *palmi* higher than on the ſides. Formerly this houſe had only a timber cieling; but leſt by a great number of lights continually burning here it ſhould happen to take fire, *Clement* VII. cauſed a vaulted roof to be made. For that end, and to ſtrengthen the foundation as well as to prevent any damage by making this alteration, it was ſtrongly compacted with rafters, boards, and ropes, and ſupported by machines till the new foundation was carried up, ſo as to be joined with the old walls of the houſe. At the ſame time alſo the door was altered: for there being only one entrance towards the north, which was in the front; to remedy this inconvenience, on account of the vaſt concourſe of people coming in and going out, it was thought adviſeable to wall this up and make three other doors; two for the people, and a third opening into the holieſt part of the chapel for the clergy. Theſe breaches for the doors, by order of the Pope, were not entered upon till after a proper courſe of faſting, *&c.* For it is pretended that *Nerucio* the architect going about it without the proper preparations, as if it had been a common work, was ſeized with a ſudden illneſs which was very near proving fatal to him. The weſt window oppoſite to the image of the virgin was alſo enlarged and ſecured with a gilt iron-work. The rafters, boards, tiles and other materials that were taken away when theſe alterations were made, are depoſited under the floor of the *Caſa Santa*, that they might not be ſet up as reliques in other places, which might prove prejudicial to *Loretto*. With this view alſo the people are made to believe, and numberleſs inſtances are alledged, that thoſe who preſume clandeſtinely to carry away ſo much as a bit of ſtone or mortar belonging to this ſacred houſe, are puniſhed with diſeaſes and other misfortunes and become extremely wretched, having no peace of mind till they bring back what they have pilfered. This is farther confirmed by ſhewing a ſtone faſtened with two iron braces in the wall, which *John Soarius* biſhop of *Conimbria*, in the year 1562, ſent back from *Trent*, that his health which had been impaired for taking away that ſtone might be reſtored; though he had pope *Pius* the fourth's permiſſion for ſo doing, and the ſtone was intended to be preſerved as a relique in a new-built church in *Portugal*. The people therefore muſt be ſatisfied, and even account it no ſmall favour to be permitted to kiſs or lick the walls of the *Caſa Santa*. This celebrated

brated edifice is manifeſtly built of bricks of unequal ſizes, though the popiſh writers labour hard to prove it a kind of ſtone *, at preſent, no where to be found. Theſe bricks indeed are not placed in the moſt regular order: however, ſhould curioſity or dovotion prompt a perſon to carry off the leaſt fragment, he would find it difficult to avoid diſcovery; the cement, as is obſerved in all old buildings, being very hard to break off. On the cieling is painted the Aſſumption of the virgin *Mary*; but at preſent it is almoſt obſcured by the ſmoke of the great number of lamps continually burning in this houſe.

On the top of the *Caſa Santa* is a little tower, which the *Roman*-catholics cannot deny to have been the work of Chriſtians; ſince it is contrary to all probability to imagine, that the virgin *Mary* had ſuch a tower erected upon her mean habitation. In violent tempeſts of thunder and lightning, they ring two little bells which are hung in the tower, not doubting but that their ſound will diſperſe any tempeſt, and prevent any ill effects from it.

There is one part of the *Caſa Santa*, which may be looked upon as the *Holy of holies*; for it is ſeparated from the other part by a ſilver baluſtrade and a gate of the ſame metal. This is ſaid to be the ſpot where the virgin was ſitting when the angel *Gabriel* appeared to her at the time of the annunciation. The ſilver baluſtrade was a gift of cardinal *Portacarrero*, and the gate of the ſame metal of cardinal *Magalotti*.

Remarkable window. The window through which the angel came into the houſe, is ſhewn on the weſt-ſide of the *Caſa Santa*. *The image of the virgin.* The image of the virgin *Mary*, which ſtands facing it is made of cedar, and is five feet in height. The evangeliſt St. *Luke* (who from the number of portraits of our Saviour and his mother, ſaid to be done by him, muſt have had little time to ſpare for any thing elſe) has in this piece given us a ſpecimen of his *Of Chriſt.* ſkill in ſculpture †. The divine infant in her right arm is not quite two *palmi* high, and of the ſame wood; in her left-hand ſhe has a globe, and two fingers of the right-hand are erect, as if ſhe was giving the bleſſing. The faces of both images have been overlaid with a kind of ſilver lacker,

* It would be no difficult matter to make the people believe this, when they have ſwallowed the fable recited above concerning this houſe.

† All the pieces ſhewn as St. *Luke*'s works would make a very large collection; but it happens that the whole pretence of the evangeliſt's ſkill in painting relies upon the ſlender foundation of *Nicephorus*'s teſtimony, and ſome other ſtories no leſs ſuſpicious. The probability of it, however, vaniſhes, by conſidering that the ancient *Jews* and primitive Chriſtians, according to the accounts of *Joſephus* and *Clemens Alexandrinus*, exploded painting, as highly pernicious both to the ſtate and religion. This is farther confirmed by the ſilence of the moſt ancient writers; and merits the more attention, as the fathers of the ſecond council of *Nice* make no mention of St. *Luke*'s painting; whereas it would have made very ſtrongly for their zeal in ſupport of images. It is very probable that St. *Luke*'s deſcriptive account of the Virgin's virtues, *&c.* have given riſe to this fiction of his being a painter.

which

which is now become quite black with the continual ſmoke of the lamps; ſo that the virgin *Mary* wants only a thick upper lip to make her a perfect negro *. The infant *Jeſus* is dreſſed in a flame-coloured habit, *Dreſs.* and the virgin *Mary* in an azure robe, with which ſhe is ſo modeſtly covered, that nothing is to be ſeen of the ſtatue but its face and the toes. The mantle hanging down her ſhoulders is of the ſame colour, powdered with golden ſtars; her hair hangs on her ſhoulders and part of her back. On her head is a triple crown of gold, enriched with pearls and *Crown.* diamonds, and another on that of the child *Jeſus*; both were the gift of *Lewis* XIII. king of *France*, and valued at ſeventy-five thouſand *ſcudi*, or crowns. On the former are theſe words engraven:

Tu caput ante meum cinxiſti Virgo coronâ,
Nunc caput ecce teget noſtra corona tuum.

'In return for the crown which thou, O holy virgin, didſt beſtow on 'me, accept of this which I have placed on thy head.'

On the latter:

Chriſtus dedit Mihi,
Chriſto reddo coronam.

'Chriſt gave me a crown, and I reſtore it again.'

The gold-chains, rings, and jewels with which this image of the vir- *Jewels.* gin *Mary* is loaded, though they make a moſt ſplendid appearance, I paſs over; as they cannot be very entertaining in a deſcription. They are alſo ſometimes varied, in order to ſtrike the eye with ſuch alterations; and the jewels which are taken off at ſuch times are laid up in the treaſury. Her apparel alſo is not always the ſame; for on the ſeven days of paſſion-week ſhe is dreſſed in deep mourning, and complimented with a freſh ſuit every day. When they take off or put on any part of the Virgin's apparel, they uſe a great deal of ceremony, and low inclinations of the body; whilſt the crouding ſpectators lay their diſtreſſes before the ſaint with loud invocations, the violence of which increaſes as the prieſts proceed in undreſſing the image; as if the cries of the ſuppliants could ſooner touch the heart of the virgin when naked, than when ſhe is dreſſed in her robes. The ſculptor has taken care that the modeſty of

* The apocryphal book of *Baruch*, ch. vi. v. 21. likewiſe mentions the faces of idols grown quite black with the ſmoke of the lamps burning before them. See alſo *Arnobius*, *lib.* vi. *adverſus gentes*, *p.* 202.

the prieſts ſhould not be offended with the ſight of a naked female ſtatue, by adding a proper covering. An account of ſome of the ornaments which are generally to be ſeen on this pompous image may not be diſpleaſing to the reader. 1. A jewel conſiſting of thirteen rubies, ſixty-ſix emeralds, and three hundred and fifty-one diamonds, which was an offering of *Anne*, a princeſs of *Neuburg*, and conſort of *Charles* II. of *Spain*. 2. A golden crucifix, with very large and beautiful emeralds, the gift of cardinal *Paolo Sfondrata*. 3. Two large pearls ſet in gold, hanging at the divine infant's hand, preſented by a princeſs of *Darmſtadt*. 4. A crucifix ſet with diamonds of great value, given by cardinal *Mareſcotto*. 5. and 6. Two other crucifixes ſet with rubies and diamonds, offered by the cardinals *Barberini* and *Corſi*. 7. The badge of the golden-fleece, with a collar ſet with large ſapphires, rubies, emeralds, and topazes, the gift of *Catherine* wife of *Gabriel Bethlen Gabor*, prince of *Tranſylvania*. 8. A large golden heart, hanging at a gold chain ſet with rubies and diamonds, offered by *Maximilian* I. elector of *Bavaria*. 9. A cluſter of diamonds, rubies, and emeralds ſet in gold, on which is a pelican feeding her young-ones with her blood, repreſented by a very large ruby at her breaſt, an offering of the dutcheſs *d' Ucceda*. 10. A large emerald, ſet round with diamonds and rubies, which hangs on one of the infants hands, the gift of the dutcheſs *de Salviati*. 11. Three admirable emeralds ſet in gold, and ſurrounded by diamonds and other emeralds, preſented by *Violanta Beatrix*, a princeſs of the houſe of *Bavaria*, and widow of *Ferdinand* hereditary prince of *Florence*. The niche in which the image ſtands is adorned with ſeventy-one large *Bohemian* topazes, the offering of the cavaliere *Capra*.

Offering on the birth of the Pretender.

On the right-ſide of the image is an angel of caſt gold, profuſely enriched with diamonds and other gems, with one knee inclined, offering a golden heart embelliſhed with large diamonds and terminating in a flame of rubies and pearls, with a lamp burning continually over it. This piece, which is ſaid to have coſt 50,000 ducats, was offered by *Maria Beatrix Eleanora*, of the houſe of *Eſtè*, queen of king *James* II. of *England*, that by the interceſſion of the virgin *Mary* ſhe might conceive a ſon. Accordingly, ſoon after, as it is ſaid, ſhe had a ſon; who has ſince made ſo much noiſe in *Europe*, under the name of the *Pretender* to the *Britiſh* crown.

On the left-ſide of the Virgin's image is a ſilver angel, in the ſame reverential poſture, offering her a golden heart crowned, and glittering with pearls, emeralds, and diamonds, likewiſe terminating in a flame. This was the gift of *Laura Martinozzia*, widow of *Alphonſo* IV. duke of *Modena*, and mother to the above-mentioned queen of *England*.

On the right-hand of the Virgin is a ſilver angel, weighing three hundred and fifty-one pounds, and offering, on a cuſhion of the ſame metal, an infant of maſſy gold, which weighs twenty-four pounds *. This was the gift of *Lewis* XIII. king of *France* for the birth of the *Dauphin*, afterwards *Lewis* XIV. who made a much greater ſtir in *Europe* than the *Pretender* mentioned above. Many other gold and ſilver images of children I omit; though ſome of the former exceed twelve pounds in weight. Here one alſo ſees an infinite number of other coſtly votive pieces, the enumeration of which would engage me in a tedious detail.

The robe which this famous image had on when it was brought from *Dalmatia* into *Italy*, is of red camlet, and kept in a glaſs ſhrine. The diſh out of which it is pretended the Virgin and her divine infant uſed to eat, is ſhaped like a ſhallow bowl, and of glazed earthen-ware; but its outſide is now plated over with ſilver. This utenſil is not only kiſſed; but roſaries, medals, *agnus Dei*'s, crucifixes, and paper caps painted with the image of the *Madonna* of *Loretto* are rubbed againſt it, from a firm perſuaſion that they thus became an infallible remedy againſt the head-ach and other diſorders. An ague is ſaid to have been perfectly cured only by drinking a little cold water out of this diſh: even the oil and wax of the lamps and candles burning before the image, are not without their medicinal virtues. Beſides the diſh, here are other pieces of furniture, the meanneſs of which ſhews the Virgin's humility or low condition. Under the image is the hearth, or fire-place, where ſhe uſed to dreſs her victuals, which is now ſtiled *Sacroſanctus Caminus*.

Seven golden lamps are continually burning before the image, one of which, preſented by the republic of *Venice* on account of the ceaſing of an epidemical diſtemper, weighs thirty-ſeven pounds and a half. Under this hangs another, richly ſet with jewels, offered a few years ſince by duke *Elia di Palma*, who declared that it coſt fifteen thouſand ducats. The lamp that ſtands next the virgin's face, which is held by three angels, weighs nine pounds, and is a memorial of the devotion and ſkill of *Francis Maria* duke *d'Urbino*, who is ſaid to have made this admirable piece with his own hands. Another golden lamp, weighing twenty pounds, to be ſeen here, paſſes for the work of *Sigiſmund* king of *Poland*. That *Lamps.*

* *Dion*, in his ſeventy-ſecond book, ſays, that the emperor *Commodus* was poſſeſſed of a golden ſtatue weighing a thouſand pounds; but this ſtill falls very ſhort of the pieces which *Ptolemy Philadelphus* once exhibited to the people, as a diſplay of his riches and power. Among theſe, according to *Callixenes* of *Rhodes*, cited in *Athenæus*'s firſt book, were two golden eagles, each of them fifteen cubits long, one hundred golden couches, three thouſand two hundred golden crowns; and likewiſe a crown eighty cubits in height, which was placed over the entrance of the temple of *Berenice*; not to mention ſome other particulars almoſt incredible.

which

which *Francis* II. duke of *Modena* offered to the Virgin, weighs eighteen pounds and a half. Among the thirty-ſeven ſilver lamps, with which the other part of the *Caſa Santa* is illuminated, ſeveral weigh fifty, eighty, a hundred, and four of them a hundred and twenty-eight pounds. For the ſupplying of all theſe lamps with oil, ſuch legacies have been left, or funds ſettled by the perſons who preſented them, that they are ſo far from being a charge to the *Caſa Santa*, as to yield a conſiderable profit to it; ſome thouſands of dollars being the leaſt legacy left for each lamp.

Altar. The altar ſtands in the middle of the partition betwixt the *ſanctum ſanctorum* and the other part of the chapel It does not intercept the full view of the image, which ſtands pretty high in the ſanctuary behind the altar. The credulous papiſts affirm, that this altar was made by the apoſtles themſelves, and brought hither from *Galilee* along with the ſacred houſe.

On this altar is a ſquare ſtone, on which St. *Peter* is ſaid to have celebrated the firſt maſs. The ſplendid *palliotto*, enriched with jaſper, *lapis lazuli*, and agat, was the gift of *Coſmo* II. great duke of *Tuſcany*.

Over the window, through which the angel *Gabriel* came into the Virgin's houſe at the annunciation, ſtands a picture of the crucifixion, pretended to be brought by the apoſtles into this houſe, and to have been by St. *Luke*.

The preſent new floor of the *Caſa Santa* conſiſts of ſquare pieces of red and white marble. The walls ſeem to have been formerly plaſtered with mortar; part of which, with the portrait of the virgin *Mary*, and a groupe of angels painted on it, is ſtill remaining.

Notwithſtanding the mean appearance of the walls within, the outſide of the *Caſa Santa* is moſt elegantly adorned with the fineſt marble; but it is ſo contrived, that the marble ſtructure ſerves only as a caſe for it, leaving a ſmall interval betwixt it and the brick walls of the *Caſa Santa*. This is partly to be attributed to the veneration entertained for thoſe ſacred materials, and partly from an apprehenſion that they would not have ſuffered the new and unhallowed marble to be in contact with them; but would have repelled it with ſuch violence, as to endanger the lives of the workmen. This (according to tradition) formerly happened to ſome builders, who, out of an indiſcreet zeal, were going about to ſtrengthen theſe ſacred walls by ſome new additions.

The above-mentioned marble caſe was begun in the year 1514, in the pontificate of pope *Leo* X. and conſecrated in the year 1538, by *Paul* III. The expence of it at that time, when labour was cheap, amounted to twenty-two thouſand ducats, excluſive of twenty marble ſtatues, and four braſs doors of curious workmanſhip, which have been

ſince

ſince added, and muſt have coſt an immenſe ſum *. The moſt celebrated ſculptors of that age, as *Andrea Sanſovino*, *Franceſco Sangalli*, *Domenico Lamia*, *Nicolo de Pericoli*, *Biagio Bandinelli*, *Giovanni della Porta* and his brother *Tomaſo*, *Girolamo Lombardi* with his brother *Aurelio*, *Rafaëlle da Monte Lupone*, *il Moſca Fiorentino*, *Nic. Tribulo*, *Contucci*, &c. ſeem to have emulated each other in this noble ſtructure. It is about fifty feet in length, thirty broad, and about the ſame height. No meaner materials than the whiteſt *Carrara* marble has been employed in this building. The two longer ſides are adorned with twelve *Corinthian* pillars, and the other two ſides with eight. The intervals between the pillars are filled with *baſſo-relievo's* finely executed, repreſenting the moſt remarkable incidents in the life of the bleſſed virgin, ten ſtatues of the prophets, and above theſe the ten ſibyls. Among the prophets on the ſouth-ſide, *David*, with the head of *Goliah* at his feet, is greatly admired by all connoiſſeurs; and on the north-ſide, in a groupe repreſenting the eſpouſals of the virgin *Mary*, a boy playing with a dog, whilſt his mother, with a child in her arms, looks at him with a countenance full of maternal tenderneſs and complacency, cannot be viewed without pleaſure. This piece was deſigned and begun by *Contucci*, and finiſhed by *Raphael da Monte Lupone* and *Nicolo Tribulo*. In the *baſſo-relievo* that exhibits the extraordinary conveyance of the *Caſa Santa* through the air, the expreſſion in a peaſant driving his aſs before him is ſtrong and natural. This is the joint work of *Tribulo* and *Sangalli*. Under this piece is the following inſcription:

Fine baſſo-relievo's.

Chriſtiane Hoſpes, qui pietatis causâ huc adveniſti, ſacram Lauretani ædem vides divinis myſteriis & miraculorum gloriâ toto Orbe terrarum venerabilem. Hîc ſanctiſſima Dei Genitrix Maria in Lucem edita. Hîc ab angelo ſalutata. Hîc æterni Dei Verbum Caro factum eſt. Hanc Angeli primùm à Paleſtina ad Illycrium adduxere ad Terſanctum Oppidum anno ſalutis MCCXCI. Nicolao IV. ſummo Pontifice. Poſtea initio Pontificatûs Bonifacii VIII. in Picenum tranſlata prope Recinetam urbem in hujus collis nemore eâdem angelorum operâ collocata; ubi loco intra anni ſpatium ter commutato, hic poſtremo ſedem divinitùs fixit anno abhinc CCC. Ex eo tempore tantæ ſtupendæ rei novitate vicinis populis ad admirationem commotis, tum deinceps miraculorum famâ longè latèque propagatâ, Sancta hæc domus magnâ apud omnes gentes veneratione habita, cujus parietes nullis fundamentis ſubnixi, poſt tot ſeculorum ætates integri ſtabileſque permanent. Clemens VIII. Pontifex Maximus in hoc marmoreo lapide inſcribi juſſit. Anno Domini MDXCV.

* The *Caſa Santa* has indeed four doors, but one of them is a falſe door; for there are but three entrances cut through the wall. The braſs-work is ſaid to be done by *Girolamo Lombardi*.

'Chriſtrian ſtranger, whom devotion has brought hither, thou ſeeſt here the ſacred houſe of *Loretto*, which by its divine myſteries, and the fame of its miracles, claims the veneration of the whole world. In this houſe the moſt holy *Mary*, mother of God, was born; here ſhe was viſited by the angel; here the WORD of the eternal God was made FLESH. This ſacred houſe was firſt brought by angels from *Paleſtine* to the town of *Terſati* in *Illyria*, in the year of the Chriſtian Æra 1291, and in the pontificate of *Nicholas* IV. Afterwards in the beginning of the pontificate of *Boniface* VIII. it was removed by angels a ſecond time acroſs the ſeas, and placed in a wood near *Reccanati*: and laſtly, after changing its ſituation three times within the ſpace of a year, it was at length, by divine appointment, fixed on this hill, about three hundred years ſince. From that time the reputation of this ſacred houſe has been continually increaſing by the univerſal wonder raiſed among the neighbouring ſtates by ſo remarkable an event, and likewiſe by the fame of its miracles, which have attracted the veneration of the whole world. Its walls, though without any foundation, after ſuch a ſucceſſion of ages, ſtill remain ſound and intire. This inſcription was cut in marble, and put up by order of his Holineſs *Clement* VIII. in the year of Chriſt 1595.'

The *Caſa Santa* could not be truly ſaid to ſtand without foundation in the time of pope *Clement* VIII. which (according to *Turſellini*, p. 138.) had been laid by pope *Clement* VII.

Caſe of the holy houſe.

The edifice which incloſes the holy houſe was deſigned by *Bramante*. *Sanſovino*, *Tribulo*, and *Andrea Contucci* deſigned the ſculpture, and alſo executed the greateſt part. It was at laſt completed in the year 1579, and *Gregory* XIII. had the honour of putting the finiſhing hand to this ſuperb work. It ſtands in the middle of a beautiful and ſpacious church, which preſerves it from the injuries of the weather. The pilgrims, in their firſt proceſſion, generally walk round the *Caſa Santa* on their knees, though they are under no particular injunctions to do this; for the manner of their performing their devotions here is left to the dictates of their blind zeal.

No perſon to enter the Caſa Santa *with arms.*

No perſon is permitted to enter the houſe with a ſword, or any other weapon, which muſt be delivered to an eccleſiaſtic, who ſits over-againſt the door of the ſanctuary, and receives the little pecuniary preſents which are made for the benefit of the church. A *ſcudi* is a ſufficient gratuity for a company of two or three perſons, and the like ſum muſt be given at ſeeing the treaſury: but the offerings of the pilgrims are very conſiderable, and may without exaggeration be computed at many thouſands of ducats annually.

The

The extraordinary worſhip paid by the *Romaniſts* to the virgin *Mary* is ſufficiently known: and as the veneration for reliques has been, in the laſt century, carried to the higheſt pitch, it may eaſily be conceived what a concourſe of people muſt be continually reſorting to a houſe in which the virgin *Mary* was born, brought up, eſpouſed, and lived after marriage; in which alſo the incarnation of Chriſt was made known to her, where ſhe was overſhadowed by the Holy Ghoſt, and laſtly, where our Saviour himſelf paſſed a great part of his life. From this laſt circumſtance, ſome *Romaniſts*, when aſked why this relique only, preferably to any other memorial of the evangelical hiſtory, eſpecially the holy ſepulchre, was not brought away from the infidels by the miniſtry of angels, and removed into *Europe?* alledge for anſwer, that, among other reaſons, it was owing to that natural fondneſs which our Saviour retained for the houſe in which he had paſſed many pleaſant hours in his childhood, *&c.*

Number of pilgrims annually.

The number of pilgrims who viſited this place in a year has formerly amounted to two hundred thouſand; but the Reformation has given a ſevere blow to the ſale of indulgences; and even among thoſe who ſtill adhere to the *Romiſh* church, the zeal for tireſome pilgrimages has cooled, or run into other channels; ſo that at preſent the number of pilgrims repairing hither annually, for devotion, ſeldom exceeds forty or fifty thouſand. It is not many years ſince nine thouſand happened to be at *Loretto* at one time; and what a confuſion ſuch a number muſt occaſion in this little town, may eaſily be conceived. Some pilgrims come afoot, ſome ride on aſſes or horſes. The female pilgrims who can afford it, generally travel to *Loretto* in a carriage; and as large companies often journey together, many droll incidents happen on the road. As ſoon as they enter the ſuburbs, at the foot of the hill, they ſet up a ſinging, which continues till they reach the church. If the company be too large, the ceremony of going round the *Caſa Santa* on their knees is omitted; and they are obliged to expreſs their devotion in ſome other manner. The poorer ſort of pilgrims are received into an hoſpital, where they are provided with beds, and bread and wine every morning and evening for three days. The greateſt concourſe is ſeen here in *May*, *June*, and part of *July*, and likewiſe in *September*; for it ſeems *Paulus à Sylva* was informed in a viſion that the virgin *Mary* was born on the eighth day of that month.

Church.

The large church, in which the caſe of the *Caſa Santa* ſtands, as if it was under a tent, is built of *Iſtrian* ſtone, which reſembles the *Travertino* ſtone uſed at *Rome*. The front is entirely of marble, and embelliſhed with very fine ſculpture; and over the portal is a ſtatue of the holy Virgin, by the ingenious *Lombardi*. The three doors on this ſide of the

church are of bronze with beautiful *baſſo-relievo's*, repreſenting different hiſtories of the Old Teſtament; theſe are likewiſe the work of *Lombardi*. Over the middle door are theſe words:

Domus Deiparæ, in quâ Verbum Caro factum eſt.

'The houſe of the mother of God in which the Word was made fleſh.'

Altars and fine paintings.

Beſides the altar of the annunciation which ſtands on the weſt ſide of the church without the *Caſa Santa*, there are reckoned in the church about nineteen other altars and chapels, in which *Peregrino Tibaldo, Annibal Caracci, Frederico Barocci, Frederico Zuccari, Gaſparino, Giovanni Baglioni, Simon Vouet, Girolamo Mutiani, Franceſco Orvieta, Lorenzo Loth, Filippo Bellini d'Urbino, Giovanni Battiſta de Montenuovo, Franceſco Minichio di Forli*, and other celebrated artiſts, have given ſpecimens of their uncommon ſkill.

The fetters of four thouſand Chriſtians, who, by the naval victory at *Lepanto* in the time of pope *Pius* V. in 1571, were releaſed from *Turkiſh* ſlavery, afforded materials to make the iron grates at the front of the ſeveral chapels in this church. The great cupola is ſupported by eight large pilaſters; and in it is painted the aſſumption and glorification of the virgin *Mary*, painted by *Chriſtopher Roncalli*, otherwiſe called *il Cavaliere Pomarancio*. This cupola is covered on the outſide with a hundred and thirteen thouſand pounds of lead *.

Font.

The font ſtands in a ſeparate chapel and coſt ſixteen thouſand *ſcudi*. It is of bronze and embelliſhed with beautiful *baſſo-relievo's*, repreſenting ſcriptural hiſtories. The baſon ſtands on four angels, and over it is the baptiſm of our Saviour by *John the Baptiſt*. It is the work of *Verzelli da Camerino*.

Cardinal Gaetani's *monument.*

On the beautiful marble monument of cardinal *Gaetani* is the following inſcription:

NICOLAVS GAETANVS, Cardinalis Sermoneta, Gentilis Papæ Bonif. VIII. cum ſub id tempus, quo ille Pontificatum iniit, ſanctam hanc domum hic tandem divinitûs conſediſſe, & multa ſe a Deo Opt. Max. B. Virg. Deiparæ precibus obtinuiſſe meminiſſet, ſperans ejuſdem opem morienti non defuturam, monumentum hoc marmoreum vivens & incolumis ſibi faciendum curavit, atque in eo, ubi mortalitatem exuiſſet, corpus ſuum recondi voluit, ann. agens LIV. Obiit annos natus ferme LX. Ann. Sal. hum. MDLXXXV. Menſe Majo.

* *Vide Le Glorie maëſtoſe del Santurario di Loretto*, publiſhed in *octavo* at *Macerata* by *Baltaſar Bartolini*.

'*Nicholas*

'*Nicholas Gaetani*, cardinal *Sermoneta*, domeſtick chaplain to pope '*Boniface* VIII. calling to mind, that about the time in which he entered 'into holy orders, this ſacred houſe had by divine appointment been 'fixed on this ſpot; and that he had received many favours from the 'Almighty by the interceſſion of the bleſſed virgin mother of God; in 'hopes that her aſſiſtance would not be wanting to him in his laſt mo-'ments, whilſt alive and in his health, cauſed this marble monument 'to be erected, in the 54th year of his age, for the receptacle of his 'body, when he ſhould put off mortality. He died in the month of '*May* 1585, when he had almoſt reached the ſixtieth year of his age.'

The remains of this cardinal were brought hither from *Rome*, where he died, and on his tomb-ſtone is this inſcription:

Hic habitabo, quoniam elegi eam:

'Here will I dwell, becauſe I have choſen her.'

The pavement of the church conſiſts of ſquare pieces of white and red marble.

Here are ſeveral confeſſionals with ſuperſcriptions over them, ſigni- *Confeſſionals.* fying in what language ſtrangers may confeſs at any of them, and receive abſolution. Upwards of twenty *Jeſuits* are appointed as conſtant confeſſors; and among theſe a perſon of any *European* nation at leaſt, may find one who underſtands his native language. Formerly the *Carmelite* monks had the care of the *Caſa Santa*, and it was promiſed them by pope *Innocent* VIII. as they alledged, that they had, for a long time before, been in poſſeſſion of it, whilſt the houſe ſtood in *Galilee*. This allegation was further confirmed by the depoſition of a female demoniac *. But theſe fathers having for the ſpace of nine years quitted not only their function, but the town of *Loretto* alſo, on account of its unhealthfulneſs, pope *Leo* X. inſtituted canons in their ſtead, with a car- *Canons.* dinal as preſident over them; and at laſt pope *Sixtus* V. ſettled a biſhop here. The air of this place owes its preſent ſalubrity to pope *Clement* VII. who cauſed ſeveral little eminences to be levelled, woods to be cut down, and the moraſſes to be drained.

On account of the many maſſes partly founded for ever, and partly *Chaplains.* well paid for and ſaid here daily on particular occaſions, the *Caſa Santa* maintains near eighty chaplains, who with the canons, beneficiaries and

* *Turſellin. p.* 104. This demoniac was a native of *Grenoble*, from whom information was received concerning the ſpot on which the virgin *Mary* and the angel ſtood at the annunciation.

ecclesiasticks that come to *Loretto* out of devotion, constantly perform this essential part of the *Romish* religion. The number of masses daily said in the *Casa Santa* and in the great church where it stands, amount to a hundred and twenty-three, and in the whole year to forty-four thousand eight hundred and ninety-five.

Eunuch priests. The eunuchs, who sing the offices in the choir of the *Holy Chapel*, likewise say masses here; and on such occasions carry their testicles about them in a little box, wisely concluding, according to mathematical calculation, that the fractions $\frac{99}{100}$ and $\frac{1}{100}$ are always equal to an *integer:* No such practice however is known at *Rome*; but in the northern parts of *Italy* it is very common.

The priests of *Cybele* the mother of the gods, according to *Lucian de Dea Syria* were eunuchs; and the indispensible qualification for performing the rites of the said goddess was,

Per triste vulnus, perque sectum dedecus;

'A grievous wound and an infamous castration,'

as *Prudentius* expresses it.

Mutilated persons excluded from holy orders. Eunuchs saying mass, however, is not contrary to the papal laws, which exclude from the priesthood only such mutilated persons as have voluntarily and deliberately deprived themselves of their virility, a finger, a foot, or an eye *. But if any such thing has happened to a person in his childhood, or unvoluntarily, or by the direction of physicians, it shall not disqualify him for holy orders †. As to the loss of the left eye, which is called *Oculis Canonis*, the reason assigned for rejecting a candidate on that account is, that a priest who wants that eye when he reads mass, is obliged at saying *Dominus Vobiscum*, 'the Lord be with 'you,' to turn his head ‡. Those who are deprived of any member, either by their own hand, desire, or fault, must have a dispensation previously to their admittance into holy orders. Where the *Minutiæ* of the canon law are so cautiously observed, it were to be wished that some attention were paid to more important precepts, founded both in natural and revealed religion; and that the *Italian* clergy could more seriously consider and put in execution the canons *de vita & honestate*

* *c. pœnitentes* 3, *c. si quis abscidit* 4, *c. qui partem* 6, *c. lator.* 11, *c. si Evangelica* 13, *dist.* 55.

† *Dict. c. si quis abscidit c.* 1, 3, & 5, *corp. vitiat. ord. c. si quis a Medicis* 7, *dist.* 55: *Nisi sit etiam excatus c. fin. dist.* 55: *quia talis nunquam ordinari potest.*

‡ A certain ignorant priest, who had lost one eye, looking round, and observing only a single person present at mass, thought he had done mighty well in saying *Dominus Tibiscum.*

Cleric.

Cleric. as alſo *de exceſ. Prælat.* which deprive incumbents of their benefices *ob Maſculam Venerem.*

Formerly the walls of the church at *Loretto* were covered with multitudes of pictures and votive pieces; ſome of wood, others of wax or braſs: but beſides the coarſeneſs of the performance and meanneſs of many of them, they very much darkened the church; and therefore in 1673, the far greater part of them were removed, and the ſilver and gold tablets employed to better uſes. Near the *Caſa Santa* in this church is ſtill to be ſeen the picture of a prieſt offering his entrails to the virgin *Mary*. The occaſion of putting up this picture, according to the inſcription under it, is as follows: This prieſt, by birth a *Dalmatian*, lived at the beginning of the ſixteenth century, and had always entertained the higheſt veneration for the *Madonna di Loretto*; being taken priſoner by the *Turks*, and ſtrongly ſolicited to abjure the Chriſtian religion, he not only withſtood their menaces and promiſes, but to vex the infidels never ceaſed calling upon the name of Chriſt and the virgin *Mary*, till he was aſked the reaſon of ſuch loud and continual invocations. His anſwer was, that thoſe names being engraven in the inmoſt receſſes of his heart, he could not forbear it. And when they threatened to tear his heart and entrails out of his body, if he did not immediately renounce Chriſt and *Mary*, he replied, that the firſt was in their power, but that it was impoſſible to take away Chriſt and *Mary* from him. Upon this, the *Turks* immediately put their threatenings in execution. The *Dalmatian* prieſt in the midſt of his torture ſtill perſiſted in calling upon *Mary* with a loud voice, and promiſing a pilgrimage to *Loretto*. As he lay expiring, they put his heart and entrails, which they had torn out of him, into his hands, ſarcaſtically telling him, that he might now go and perform his promiſe, and carry that offering to *Loretto*. *Ridiculous fable.*

They had no ſooner ſpoke but the martyr immediately ſet out with his heart and entrails in his hand, and at length arrived at *Loretto*; where having ſhewed his empty thorax and offered his entrails, *&c.* and after relating the whole affair and receiving the ſacrament, he died in an ecſtacy of joy. The *Jeſuit Terſellini* in his *Hiſtoria Lauretana*, *lib.* ii. *c.* 18. adds, that theſe entrails hung a long time in the church as memorials of the miracle; but, that decaying by length of time, a repreſentation of them cut in wood was put in their place. Theſe wooden entrails however were afterwards removed by order of *Paul* III. becauſe the common people began to entertain a greater veneration for them than even for the virgin *Mary* herſelf. *Terſillini*'s words are, *Quia ruſticani homines Lauretanum templum ingreſſi, animis tali ſpectaculo occupatis, Deparam ſegniore colebant curâ, tandem ea* [exta] *tolli placuit.*

Of

Of the many fabulous ſtories related here with the greateſt air of truth, many of which are made public in printed narratives, I ſhall only mention one more, concerning a votive piece ſent hither from the *Netherlands* in the year 1586. This was a wax taper weighing three hundred pounds. The donor of this remarkable gift was a *Flemiſh* officer in the duke of *Parma*'s troops, who being once ſent with eight others of the cavalry to reconnoitre the enemy, fell into an ambuſcade, and was attacked by a body of three hundred men, horſe and foot. Under ſo vaſt a diſparity, the *Flemiſh* officer addreſſed himſelf to the holy virgin, who inſpired him and his handful of men with ſuch courage and vigour, that they not only maintained a ſharp action for two hours, till relief came; but at laſt entirely routed the enemy. In this hot action not one of the nine heroes, nor even of their horſes received any wound. The votary ſent the above-mentioned taper to *Loretto* to burn there on certain days before the *Caſa Santa*; and likewiſe a ſum of money, the intereſt of which was to procure ſuch another candle when this ſhould be burnt out, without ſo much as mentioning his name; which piece of humility may to ſome appear no leſs extraordinary than his victory *.

Veſtry. On the ſouth ſide of the great church ſtands the veſtry, which is peculiarly appointed for thoſe prieſts who officiate in the holy houſe. The *Paintings.* paintings in it are by *Raphael*, *Andrea del Sarto*, *Parmigiano*, *Frederico Barocci*, *Guido Rheni*, *Mutiano*, *Tintoretto*, *Paolo Veroneſe*, *Tearini*, *Treaſury.* *Schidoni*, *Cantarino*, and *Fanelli*. Adjoining to this veſtry is a large ſaloon, the cieling of which was painted by *Pomerancio*, and the pavement is inlaid with marble of various colours. This apartment contains a treaſure worth many millions, conſiſting of the moſt valuable jewels and offerings made to the virgin *Mary*, which are not uſed in decking out her image. It is remarkable, that this prodigious treaſure has been accumulated within theſe three centuries; for all the gifts and donations belonging to the *Caſa Santa* in the year 1470, amounted to no more than ſix thouſand ducats. Theſe jewels, *&c.* are kept in ſhrines within the wall, which are ſecured with cloſe grates, and cannot be viewed without aſtoniſhment. In the middle of each grate is the figure of a cock. The eccleſiaſticks who attend on ſtrangers here, have a wand with which they point to every piece as they give an account of it: the ſame method is alſo obſerved in the ſanctuary of the holy houſe. To enumerate every particular piece of this immenſe treaſure would be almoſt impoſſible; and I believe it will be more to your ſatisfaction that I confine myſelf to the moſt remarkable curioſities to be ſeen here, which are as follows:

Moſt remarkable curioſities at Loretto. 1. The crown and ſceptre enriched with jewels, which queen *Chriſtina*, after her abdication of the throne of *Sweden*, brought hither and offered to the virgin *Mary*.

* *Turſellini, lib.* v. *c.* 18.

2. A

2. A golden crown ſet with rubies, pearls, and diamonds, preſented by a princeſs of *Ragotzi*.

3. Two branches of coral near a foot and a half high.

4. A crown of *lapis lazuli*.

5. A crown of agat.

6. A robe which *Iſabella* a princeſs of the houſe of *Bourbon*, and queen to *Philip* IV. king of *Spain*, brought hither, and had fitted for the *Madonna di Loretto*. It is enriched with ſix thouſand ſix hundred and eighty-four diamonds.

7. An emerald four times as big as a man's head, in which, as in a matrix, are to be ſeen a great many ſmaller emeralds incloſed. For this valuable natural curioſity, which was offered to the Virgin by *Philip* IV. king of *Spain*, an *Engliſh* gentleman offered ninety thouſand *ſcudi*, or crowns.

8. In another ſhrine is a very large amethyſt ſet in gold, but not ſo big as the emerald before-mentioned.

9. A chain of the golden fleece preſented by the ſame king *Philip*, which is ſet with ſo many fine rubies, pearls and diamonds, that it deſerves to be reckoned one of the moſt valuable pieces in this treaſury.

10. A golden candleſtick ſet with rubies, opals, emeralds, pearls and diamonds, weighing twenty-three pounds, and of very curious workmanſhip, offered by prince *Camillo Pamfili*.

11. A crown ſet with pearls and rubies, preſented by the above-mentioned princeſs of *Ragotzi*.

12. A miſſal, the cover of which is adorned with twelve large topazes, given by *Ferdinand* II. great duke of *Florence*.

13. A pearl looked upon as invaluable, and the moſt extraordinary jewel in this treaſury; nature itſelf (as is pretended) having delineated on it the holy Virgin, ſitting on a cloud, and holding the infant *Jeſus* in her arms. To this art has contributed nothing, as pearls will not admit of it; but it muſt alſo be allowed, that imagination muſt ſtrongly aſſiſt the eye to make out any diſtinct figure on it. However, this pearl (the donor of which has out of humility concealed his name) is, by reaſon of its extraordinary ſize, very valuable. Sir *Hans Sloan* of *London* is poſſeſſed of a fine pearl, to which ſeveral others are concreted in the form of a bunch of grapes *. Pieces of marble plainly repreſenting *Apollo* and the Muſes have been diſcovered by the ancients. *Pliny (Hiſt. Nat. lib.* xxxvi.

* This is not the firſt time our author has made mention of Sir *Hans Sloan*'s *Muſeum*: and indeed the value and magnificency of it is ſo great, that for ſome time paſt the learned world has been in expectation that an act of parliament would paſs, to prevent the curioſities in it from being diſperſed, after the deceaſe of its worthy poſſeſſor. [This muſeum, after the death of Sir *Hans Sloan* has been purchaſed by the public, according to act of parliament, and is now called the *Britiſh Muſeum*.]

c. 5.) mentions a repreſentation of *Silenus* found in a block of *Parian* marble.

14. A pearl of the bigneſs of a pigeon's egg, preſented by the marquis *del Vaſto*, one of the chief commanders under *Charles* V.

15. A piece of virgin gold, as it came out of the mine, weighing eleven ounces.

16. A ſet of altar furniture of amber, with a *paliotto*, &c. ſet with between ſix and ſeven thouſand pearls, beſides diamonds and rubies, and valued at two hundred thouſand crowns. This was ſent as an offering in the year 1639 by *Catharine Zamoiſcia* dutcheſs of *Oſtrog*, the high chancellor of *Poland*'s lady.

17. Another complete ſet of altar-furniture, with a crucifix, the canopy, veſtments, *&c.* all ſet with coral, and preſented a few years ago by prince *Avellini* of *Naples*.

18. The imperial eagle ſet with diamonds.

19. The ſame entirely made of diamonds, with a brilliant of an uncommon ſize and luſtre on the breaſt, which is of the fineſt water in the whole treaſure. This work, with the golden fleece appendant to it, which is likewiſe enriched with valuable diamonds, is one of the fineſt pieces in the whole treaſury, and was the offering of the empreſs *Mary*, mother to the emperor *Leopold* I.

20. A ſhip of gold, being a votive piece of a princeſs of *Mansfeldt*, who imagined, that by the aſſiſtance of the virgin *Mary*, ſhe was ſaved in a ſhipwreck.

21. The virgin's ſtatue of amber, on a pedeſtal of gold.

22. A diamond weighing ſeventy-three grains, offered by prince *Carlo Doria*.

23. Two ſilver candleſticks, one weighing a hundred and nine, the other a hundred and twelve pounds, preſented by cardinal *Pauluſi d'Altieri*.

24. The imperial eagle, of gold, flying into the virgin *Mary*'s lap, enriched with diamonds and pearls, preſented in the year 1700 by prince *Vaſto*.

25. Two golden candleſticks, inlaid with agat, chryſolite, *lapis lazuli*, hyacinths, and topazes, of excellent workmanſhip, preſented two years ago by *Violanta Beatrix*, hereditary princeſs-dowager of *Florence*, of the houſe of *Bavaria*, on her coming to *Loretto*.

26. A ſilver *oſtenſorium*, ſo weighty as ſcarce to be carried by a ſingle man, the gift of the ſame princeſs.

27. A large golden crucifix, enriched with ſix ſapphires of an extraordinary ſize, and a great number of diamonds, the offering of cardinal *d'Acugna* of *Portugal*.

28. The

28. The *Pretender* to the crown of *Great Britain* coming to *Loretto* some years ſince with his lady, offered a golden angel about a foot in height; which the virgin ſhould look upon as an inſtance of extraordinary devotion, as he could but ill afford ſuch coſtly preſents. Pretender's offering.

29, 30. Two regal crowns, one enriched with pearls, the other larger, and richly ſet with diamonds, both tokens of the great reſpect which the above-mentioned princeſs *Ragozzi* bore to the virgin *Mary*.

31. A beautiful goblet of *lapis lazuli* on an emerald ſtand, embelliſhed with three golden Syrens, eight diamonds, ten pearls, and twelve rubies: the cover is of rock-cryſtal ſet with large rubies and diamonds. This was the gift of *Henry* III. of *France*, with a view of obtaining from the mother of God an heir to his crown, as is expreſſed in theſe words on the pedeſtal of the cup:

Ut quæ prole tuâ Mundum Regina beâſti,
Et Regnum & Regem prole beare velis.
Henricus III. Franc. & Polon. Rex Chriſtianiſſ.
Anno MDLXXXIV.

'That thou, O adorable queen, who haſt bleſſed the world by thy 'offspring, wilt be pleaſed to bleſs the king and kingdom with royal 'iſſue, this is offered by his Moſt Chriſtian Majeſty *Henry* III. king of '*France* and *Poland*. 1584.'

This rich offering, however, did not procure the deſired effect.

32. A ſilver ſtatue, weighing a hundred and fifty-three pounds, given by *Adelaide* electreſs of *Bavaria*.

33. A gold ring, ſet with a moſt beautiful emerald, put into the offering-box by a perſon unknown, with this billet faſtened to it:

Virgo Singularis,
Mites fac & caſtos,
O Amor, qui ſemper ardes,
Et nunquam extingueris
Accende me,
Suſcipe me ſervum tuum B.

'O thou, of virgins the moſt extraordinary, render them mild and 'chaſte; and thou, Love, whoſe bright flames are never extinguiſhed, 'inflame me, and accept thy ſervant *B.*'

The meaning of this petition I leave to be unriddled by others.

34. A large golden heart, enriched with diamonds, in which is a repreſentation of two diamond eyes of curious workmanſhip. Theſe were the offerings of *Chriſtina* dutcheſs of *Savoy*.

The number of ſuch votive pieces ſet with jewels is above three hundred, excluſive of the ſingle jewels often ſent or put into the box, without mentioning the votary's name.

35. A large ſilver altar.

36. The city and citadel of *Nancy* in *Lorrain*, of ſilver chaſed, three ſpans and a half in breadth, and betwixt five and ſix in length.

37. The *Baſtile*, in ſilver, ſent hither by the prince of *Condè*; likewiſe a repreſentation of the cities of *Milan*, *Ferrara*, *Bologna*, *Aſcoli*, *Fermo*, *Recanati*, *Ancona*, *Monte Santo*, *Sarnano*, *Saverne*, &c. alſo the entire lordſhip of *Montalto*, all of ſilver, which I think may be called the moſt valuable geographical collection in the world.

Some part of it has been put into three other veſtries, where are alſo kept the twelve apoſtles in ſilver, altogether weighing four hundred and twenty-five pounds, or eight hundred and fifty marks, with an incredible number of other ſilver and gold ſtatues, *&c.* The ſilver pieces are not uſually ſhewn to ſtrangers, as they make too mean an appearance among the more coſtly and valuable jewels; although the prodigious number of ſuch pieces makes ſome amends for the baſeneſs of the metal, when compared to the reſt.

Votive pieces melted down.

It is, however, not improbable that a great number of tablets and votive pieces, that make no great ſhew, are continually melted down and ſent to the mint. The ſuperfluous jewels alſo, which are not employed in ornaments, are converted into money, for a better uſe; eſpecially if they have been offered by perſons long ſince dead; or, if from other circumſtances, no further enquiry after them is to be apprehended.

Church jewels clandeſtinely ſold and changed by monks, &c.

This I know, that foreign jewellers find their account in viſiting the convents in *Italy*, and get many a valuable jewel for a ſmall ſum of ready money, which the monks are very fond of; ſecrecy being ſtrictly enjoined on both ſides. Poſſibly in many convents, *&c.* the number of jewels is kept up, and only an exchange is made of a fine ſtone for a leſs valuable one, with ſome allowance. This is a kind of embezzlement which a ſhort ſpace of time puts beyond the poſſibility of a detection.

Miraculous diſcovery of a thief.

In the above-mentioned *Sala del Teſoro*, on a ſtone in the pavement is inſcribed the date 1626, as a memorial of a thief, who, in that year, found means to convey himſelf into this place, ſo proper for him to exerciſe his trade in; but the pavement, as it is ſaid, immediately opened, and ſwallowed him up to his waiſt, ſo that being unable to ſtir, he was taken, and ſuffered the puniſhment of his intended ſacrilege. Others relate this ſtory with ſome additional circumſtances: however, the deſign of them

them all is to deter people from any future attempt, by citing such dreadful examples of judgments inflicted on the sacrilegious.

The people of *Loretto*, whatever reason they may have to depend on the invisible protection of the virgin *Mary*, especially as to what concerns the treasury consecrated to her, do not think it advisable to put it to the trial: for the window of the treasury is not only secured with a strong grate, but the city is also fortified. These fortifications, according to an inscription on one of the bastions, were built in the year 1521, in the pontificate of pope *Leo* X. and are indeed a sufficient security against any sudden attack of pirates, but otherwise of little importance; for in many places the houses supply the place of walls. *Fortifications.*

Loretto is generally without a garrison, so that it seems something strange the *Turks* have not made greater efforts for getting into their hands the precious booty kept there than they have hitherto done. It can hardly be their reverence to the Virgin that restrains them; though the people of *Loretto* pretend, that even the *Turks*, in any extremity at sea, often have recourse to her, and express their acknowledgments of her assistance by sending to *Loretto* very valuable presents. The *Roman*-Catholics, indeed, affirm, that in all the attempts which the *Turks* have hitherto made against *Loretto*, they have either been repelled by some extraordinary miracle, or miscarried by a supernatural panic. But all these miracles have not produced such a confidence in the inhabitants as to put the affair upon such an issue; the treasure being, upon the least appearance of danger, sent away to *Ancona*, or some other place of security. General *Langallerie* and the count *de Linange* are highly censured, that, among all their enterprizes, which mostly turned upon chimera's and impossibilities, they never thought of attacking *Loretto*. But the reason why the *Turks* do not make any formal attempt upon this place may probably be owing to the shallowness of the *Adriatic*, which in these parts has not a sufficient depth of water for large ships to approach the shore. Besides, *Loretto* being three *Italian* miles from the sea, and in an open country, no descent can be made with such secrecy and expedition as not to alarm the whole neighbourhood, who are ready to venture life and fortune in defence of their Virgin, and would be soon in arms. The burghers of *Loretto* amount to above three hundred, and the inhabitants in the town and the two suburbs are reckoned to exceed seven thousand; and a *Turkish* squadron is no sooner known to be at sea, than a strong garrison is immediately sent hither. *The* Turks *do not endeavour to make themselves masters of* Loretto. *The reason of it.*

In going out of the church, on the right-hand, is a statue of *Sixtus* V. sitting on a pedestal decorated on every side with *basso-relievo's*, all of bronze, by *Antonio Calcagni*. In the great area before the church is a beautiful marble fountain, made at the expence of *Paul* V. to whom *Statue of* Sixtus V.

the town owes the fine water it receives, by means of an aqueduct, from a neighbouring hill. In the palace, which ſtands in this area, the clergy, the officers of the holy houſe, and the governor of the town have apartments, beſides thoſe appointed for perſons of diſtinction, who come hither upon pilgrimages. Here are alſo the wine-vaults belonging to the *Caſa Santa*, which are a hundred and fifty-eight common paces in length, conſiſting of twelve apartments. In theſe vaults are generally kept a hundred and forty large caſks of wines, one of which holds above four hundred and twenty barrels, allowing ninty *Paris chopines* to a barrel. Another caſk contains three hundred and ſixty-five barrels; and out of it three ſorts of wine are drawn through one cock, *viz.* white, claret, and a deep red wine. Over the wine-cellar are the kitchens, offices, and diſpenſary. In the latter are three hundred and ſixty-eight gallipots, moſt of them very large and with covers, which are extremely valued on account of the paintings on them, ſaid to be the work of the great *Raphael*. The ſubject of theſe paintings is a medly of ſtories taken from the Scriptures, *Roman* Hiſtory, and *Ovid*'s *Metamorphoſis*, &c. Theſe pots were preſented by one of the dukes of *Urbino*, *Raphael*'s birth-place, and is a collection which the *Italians* never mention but with raptures: they would alſo fain make us believe, that one of the great dukes of *Florence* offered to exchange them for ſilver pots of the ſame bigneſs. For the four evangeliſts and St. *Paul*, *Lewis* XIV. of *France* is ſaid to have offered their weight in gold. Queen *Chriſtina* of *Sweden* offered ſix thouſand *ſcudi* for five others; her majeſty, as the ſtory goes, preferring this collection to all the other curioſities of *Loretto*, becauſe the richeſt jewels, ſilver, gold, *&c.* may be equalled, and conſequently the loſs of them may in ſome meaſure be repaired; whereas pots ſo exquiſitely painted were not to be matched. That princeſs is ſaid, on the refuſal of her offer, to have borrowed a very fine piece of porcelain; but never had the honour to return it.

Gallipots painted by Raphael.

If all thoſe earthen veſſels ſhewn in different places, to which *Raphael*'s name gives a very conſiderable value, were actually painted by that maſter, he muſt have had little elſe to do. But probably there is not a ſingle piece of that kind, done by him, extant; unleſs perhaps a few, which he painted by way of amuſement in his younger years. Poſſibly *Battiſta Franco*, an ingenious *Venetian* painter, who, according to *Vaſari*, when he deſigned for ſuch porcelain veſſels, drew from copper-plates of the works of *Raphael* and other celebrated maſters, gave riſe to this miſtake. Something of that kind, however, may have been done by *Raphael* himſelf; for baron *Tallis* of *Venice* has in his hands a letter from that eminent artiſt, wherein he acquaints the dutcheſs of *Urbino*,

Whether they were really painted by Raphael.

Urbino, that he had finiſhed the deſigns which that princeſs had deſired for a ſide-board of porcelain *.

The arſenal is in one of the upper ſtories, and is pretty well furniſhed. Among other votive pieces offered by pilgrims, here are ſeveral arms; among which is a ſhort piſtol made by one of the dukes of *Urbino*. Here is another piſtol, preſented about two years ſince by a foreigner, which is hardly four inches long; it is of moſt curious workmanſhip, and carries a ball about the ſize of a pepper-corn. Two ſmall field-pieces, ſaid to be taken, about two hundred years ſince, from the *Turks*, who had landed to pillage *Loretto*, are likewiſe ſhewn here; and a large bomb charged. It is ſaid that the latter was concealed in a large wax taper ſent by the *Turks* as an offering to the virgin for ſome pretended deliverance, and that if it had burnt to the bomb, the whole *Caſa Santa* would have been blown up; but that by the miraculous foreſight of the virgin *Mary* this dreadful miſchief was prevented. One cloſet is full of prohibited weapons which have been offered to the Virgin.

Arſenal.

Story of a wax flambeau.

From the arſenal you aſcend to the apartment where the bells given by ſeveral Popes are hung. The largeſt of theſe is called *Loretto*, and weighs ten tons: it was the gift of *Leo* X.

Bells.

The clergy here allow, that the annual revenue of the *Caſa Santa*, from lands and other ſettled funds, amounts to twenty-nine or thirty thouſand *ſcudi*, excluſive of preſents and offerings, which, from the reſort of many thouſands of votaries, muſt be very conſiderable. However, that the ſuperſtitious may not be wanting in their liberality, all kinds of arguments are uſed by the clergy, both verbally and in print, to make ſtrangers believe, that their neceſſary annual expences exceed the ſettled yearly income by ten thouſand *ſcudi*; at the ſame time intimating, that it is the indiſpenſible duty of every pious Chriſtian to contribute. According to their computation, no leſs than fourteen thouſand pounds of wax is every year conſumed in the holy houſe and the church, which quantity is valued at three thouſand two hundred and twenty *ſcudi*. I ſhall not examine into the truth of this article, no more than that of four hundred and twenty *ſcudi* expended for lamp-oil: but other articles are ſtill more exaggerated, *viz.* the annual expence of maintaining the twenty *Jeſuits*, and other prieſts, is ſaid to exceed the ſum of five thouſand *ſcudi*; the twelve canons ſix thouſand; and the other officers about ſixteen thouſand *ſcudi*. The *Collegium Illyricum*, founded by *Gregory* XIII. for the education of thirty *Sclavonian* youths in philoſophy and divinity, was, by order of *Clement* VIII. removed from hence to *Rome*.

The revenues and expences of the holy houſe.

* *Vide D. Vincenzo Vittoria's Oſſervazioni ſopra il Libro della Felſina Pittrice, Rom.* 1703.

The

Trade of the inhabitants of Loretto.

The trade carried on by the inhabitants of *Loretto*, beſides what they get by entertaining of ſtrangers, conſiſts in making and ſelling medals, crucifixes, images of the virgin *Mary*, painted paper caps, ribbons, roſaries, *&c.* which are bought by the credulous papiſts as amulets.

Deſcription of the town of Loretto.

The walls of *Loretto* are about half an *Italian* mile in circumference, and yield a delightful proſpect on one ſide of the ſea and a beautiful vale finely cultivated; and on the other, of its elegant ſuburbs, which extend to *Monte Reale* along a ſtrait broad road. About ſun-ſet in clear weather the mountains of *Croatia* may be diſcerned, though they are a hundred and fifty *Italian* miles diſtant from *Loretto*.

Entertainment at Loretto.

The vaſt concourſe of foreigners neceſſarily occaſions a great conſumption of proviſions at *Loretto*. The inn-keepers are for impoſing as much as they can upon ſtrangers; but the entertainment is here generally very good. The inhabitants behave civilly to travellers; and at the poſt-houſes from *Rome* to *Bologna* a perſon has a much better ſort of people to deal with than on the rout from *Florence* to *Rome*; for their frequent converſation with ſtrangers probably contributes to mend their manners. It is alſo obſerved, that the lower claſs of people are much more reaſonable in their demands, *&c.* from thoſe travellers who return from *Rome*, than from ſuch as travel towards that city; for they conclude that the latter are ſtrangers to the cuſtoms of the road, and therefore think it allowable to take all advantages they can of the unexperienced.

The country about *Loretto* as well as the town itſelf ſwarms with beggars; with whom it is cuſtomary in ſpring to ſtrew flowers in the road when ſtrangers approach, who cannot ſee ſuch an honour paid them without giving a ſmall gratuity in return for it.

Cirolo *or* Scirolo.

At the diſtance of a few *Italian* miles from *Loretto* towards *Ancona*, lies the little town of *Cirolo* or *Scirolo*, famous for the reſort of pilgrims on account of a miraculous crucifix. It is a common ſaying here, *Chi e andato à Loreto, e non à Cirolo, ha viſto la madre, e ha laſciato il figliolo*; i. e. 'Whoever goes to *Loretto* and not to *Cirolo* viſits the mother, 'and takes no notice of the ſon.' But in reality this is only another invention to drain the pilgrims purſes. The votive pieces to be ſeen here are very inconſiderable; and a traveller who goes to *Cirolo* only out of curioſity, will find that he has quitted the road to little purpoſe. The wine of this country is very good; and poſſibly may be that which *Pliny (Hiſt. Nat. lib.* xiv. *c.* 6.) claſſes among the beſt *Italian* wines, under the name of *Vinum Anconitanum*; but the wine now made at *Ancona* and in the neighbourhood of it is but very indifferent.

Globular ſtones.

Before I cloſe my account of *Loretto*, I muſt obſerve, that at certain times of the year, the ſea throws up globular ſtones here, the origin of which I cannot venture to account for, though poſſibly the roundneſs of them

may be owing to the agitation of the waves: it muſt however be acknowledged, that there are ſeveral *ſtrata* of the earth, remote from the ſea, in which an infinite number of round ſtones are to be found; particularly about half a mile from *Helmſtadt*, near the convent of St. *Marienthal* in the iron mines in the country of *Wirtemberg*, and according to *Agricola*, near *Polenza* in the kingdom of *Naples*, where there are many ſuch ſtones to be ſeen of the ſize of a cannon ball.

Loretto, April 1730. *I am*, &c.

LETTER LXIII.

Account of *Ancona*, and ſeveral kinds of Fiſhes in the *Adriatic* Sea; of *Senigallia*, *Fano*, *Peſaro*, *Rimini*, the River *Rubicon*; alſo of the towns of *Ceſena* and *Cervia*.

SIR,

THE diſtance from *Loretto* to *Ancona* is fifteen *Italian* miles; and the road lies through a charming plain interſected by the rivers *Muſone* and *Aſpido*. Here I cannot but obſerve, that in no other chain of mountains ſo many ſources of brooks and rivers are to be found as on the eaſt ſide of the *Appenines*.

Ancona is badly built on an uneven ſituation, from which it derives its name, which is of *Greek* original. Over one of the gates are theſe words: *Ancona.*

Alma Fides, Proceres, veſtram quæ condidit Urbem,
Gaudet in hoc ſociâ vivere Pace loco.

'Fair probity, which built this city, delights to aſſociate with peace 'on this happy ſpot.'

The cathedral ſtands on an eminence, and affords a delightful proſpect of the town, and along the ſea coaſt. In the portico before the church are two remarkable pillars reſting on two marble lions. This church wants light extremely. *Cathedral.*

This

Fortifications. This city beſides its out-works is alſo fortified with a citadel; but neither of them is ſufficient to hold out againſt an army. The harbour is *Harbour.* very commodious *; but the trade is inconſiderable, which is generally the caſe in every part of the papal dominions: perſons of all religions are on an equal footing here, only they are not allowed the public exer- *Jews.* ciſe of their religion. The *Jews* are very numerous in *Ancona*; however they live in a particular quarter, and are obliged by way of diſtinction to wear a bit of red cloth in their hats. Their ſynagogue is an oblong edifice with an arched roof, and is illuminated with ſeveral lamps. *Exchange.* The exchange has a beautiful front, and over the entrance is an equeſtrian ſtatue, *&c.* Within it is a lofty ſpacious apartment, in which, among other ſtatues, are thoſe of *Faith*, *Hope*, *Charity* and *Religion.* The harbour is ſecured by a ſtrong mole; and near it is a triumphal arch, *Triumphal arch.* erected by the *Roman* ſenate to the emperor *Trajan*, *Plotina* his conſort, and *Marciana* his ſiſter, in gratitude for the great improvement made in this harbour by that emperor, at his own expence. This arch was formerly ornamented with great numbers of braſs ſtatues, trophies and inſcriptions; and conſequently muſt have made a quite different appearance from what it does at preſent. The ſculpture being cut on the large pieces of marble with which the arch is built, was not ſo liable to be demoliſhed, and could not be carried away; ſo that this arch was more magnificent, and calculated for a longer duration than moſt other monuments of antiquity of this kind. The marble for building this arch was brought from the iſland of *Paros*, and is ſo cloſely compacted, that the whole ſeems to conſiſt only of one block. On both ſides are four fluted pillars of the *Corinthian* order; and over the front towards the city is this ancient inſcription:

Ancient inſcription.

Imp. Cæſari. Divi. Nervæ. F. Nervæ
Trajano. Optimo. Aug. Germanic.
Dacico. Pont. Max. Tr. Pot. XVIIII. Imp. IX.
Cos. VI. P. P. Providentiſſimo. Principi.
Senatus. P. Q. R. quod. acceſſum.
Italiæ. hoc. etiam. addito. ex. pecunia. ſua.
Portu. tutiorem. navigantibus. reddiderit.

Betwixt the pillars on the front oppoſite to the city, and on the right ſide of the arch are theſe words:

* There is a common ſaying in praiſe of the harbour, *viz. Unus Petrus eſt in Roma: una Turris in Cremona; unus Portus in Ancona*; i. e. 'The only *Peter* is at *Rome*; the only 'tower is at *Cremona*, and the only harbour at *Ancona*.'

Plotinæ.

Plotinæ.
Aug.
Conjugi. Aug.

And on the left:

Divæ.
Marcianæ.
Sorori. Aug.

The head of the mole is fortified, and eight or ten guns are generally mounted on it. There is a kind of wooden cover over it, ſupported in the center by a long pole fixt in the ground.

Beauty of the inhabitants of Ancona, *and to what owing.*

The inhabitants of *Ancona*, eſpecially the female ſex, ſo far excel thoſe of the other parts of *Italy* in ſhape and complexion, that they ſeem to be quite a different race of men. The ſame may be obſerved of the inhabitants beyond *Senegallia*, *Fano*, and *Peſcaro* as far as *Rimini*. If it be true that the reſort of young gentlemen to the univerſities, and the numerous retinue of a Court, greatly contribute to render *Leipſick*, *Hall*, and *Dreſden*, as it were, the nurſeries of fine women; the ſuperior beauty of the female ſex at *Fano*, *Ancona*, &c. may likewiſe be attributed to the great number of ſtrangers and pilgrims continually travelling through thoſe cities.

Eaſtern coaſt of Italy.

The eaſtern part of *Italy* is much more fertile and pleaſant than moſt parts on the weſt ſide; eſpecially if the coaſt from *Genoa* to *Leghorn* be included. The whole *Adriatic* ſea abounds in teſtaceous and other kinds of fiſh. A ſingular ſpecies of the former are the *Ballani* or *Ballari* found alive in large ſtones. The ſhell of this fiſh is thin, rough, and of an oblong figure: it is not unlike a date; hence they are called *Dattili del Mare*, or ſea-dates. They are chiefly found in the ſhallows near *Monte Comero* or *Conaro*, about ten *Italian* miles from *Ancona*. There is alſo a kind of clay found there very much reſembling brown earthen ware, and likewiſe ſeveral kinds of porous ſtones. Within the ſmall interſtices or pores of theſe ſtones and clay-clods, the ſpawn or fry of theſe *Ballani* are lodged. Here they are provided both with air and water, whilſt by their motion they gradually abrade the ſtone in which they are incloſed; and thus make themſelves room for their growth. The clay is hard within; but as it is continually moiſtened by the ſea-water, the outſide is ſoft. Since the inhabitants of *Ancona* have obſerved that the *Ballari*, taken up in their harbour, were larger than thoſe of the *Monte Conaro*, they generally fetch them in boats from thence, and lay them within the mole; where, by the reſt and nutriment which they enjoy from the depth and ſlimineſs of the bottom, they ſoon come to perfection. In fiſhing for *Ballari*, ſuch ſtones are chiefly picked up as have the ſurface full of little holes; that

Living fiſh incloſed in ſtones. Ballani, *or* Dattili del Mare.

being a certain ſign theſe fiſhes have inſinuated themſelves into them. Sometimes the aperture through which the ſpawn of the fiſh penetrated into the ſtone happens to be afterwards ſtopped up or covered with ſlime, ſo that it is not diſcernable, and yet the fiſh thrives very well. In breaking ſome of theſe ſtones taken up in the harbour, I have found twenty or thirty live fiſh in a ſtone, though not the leaſt fiſſure or opening was to be obſerved on the outſide; they always lie in a little cavity, which allows them no more room than is juſt neceſſary for opening their ſhell a little way, probably to take in the air, and moiſture or nouriſhment. The only way of getting them out of the ſtone is by breaking it; for the paſſage through which they entered, is much too ſmall, even for the young fry to come out at. If two or more of theſe ſhells by their growth happen to come in contact with each other in the ſame ſtone, only one fiſh is found alive. Their propagation and encreaſe may in ſome meaſure be explained by obſerving how butterflies, ſpiders, *&c.* lay their eggs in galls, or excreſcencies of oak leaves. As to the poſition of the *Ballani*, it is not always exactly in the middle of the ſtone; however the thickeſt part of their body which attracts moſt nutriment is generally fartheſt from the ſurface. The inſide of the ſhell is white, but the outſide is of an aſh colour: the largeſt of thoſe found at *Ancona* are not much above a finger in length. When they are taken out of the ſtone, a gut, reſembling a worm, of the length of one's finger hangs to them, like that of the *Solenes* or *Cappe Longhe*, as they are called at *Venice*. This is entirely white and full of clear water, which it ſquirts out when preſſed. Thoſe perſons that find a particular delicacy of taſte in them, ſay, that the *Ballani* do not feed on the groſs parts of the ſea water, but as it were on the ſubtile dew that penetrates through the ſtone, and thus undergoes a kind of filtration. Both the fiſh and the juices of it are ſo luminous in the dark that one may ſee to read by it; and even water in which this fiſh has been ſqeezed, when put in a glaſs, emits an effulgence which laſts from eight to twelve hours. But this phænomenon is nothing extraordinary, as freſh oyſters when opened, and whitings have alſo ſomething of a lucid appearance in the dark.

It muſt be in a great meaſure owing to cuſtom, that the *Ballani* are reckoned ſo palatable: however great quantities of them are ſent to *Rome*, where they are reckoned *boccone di Cardinale*, or dainties fit for a cardinal. There is alſo a ſpecies of this fiſh found near *Civita Vecchia*, and likewiſe near *Narbonne* in *France*. Some naturaliſts call them *Pholides* or *Pholæ*, from a *Greek* word, ſignifying a thing concealed*. In the diſtrict of *Ancona*, the ſtones in which they are found are called *Saſſi del ballaro*.

* The *Greek* word φολις, in the plural number φολιδες, ſignifies the ſcale of a fiſh; ſo that there is a miſtake in the etymology above.

Oyſters are preſerved here alive in ſea-water for ſeveral years. At *Ancona* they are indeed very large; but flabby, and far from being palatable. Here is alſo a kind of ſea craw-fiſh, called *Nocchia*, in appearance like thoſe called lobſters in *England*; but of a more delicate flavour. Their claws are leſs than thoſe of craw-fiſh, and the head and tail of a very uncommon ſhape. The largeſt of this ſpecies is about four inches long: this fiſh is by ſome called *Squilla arenaria*. *Oyſters.* Nocchia.

Among other remarkable ſea-animals found in the harbour of *Ancona* and the *Adriatic*, is a fiſh called the *Sepi* *, which has a longiſh white ſhell on its head. Theſe ſhells are often found along the ſhore, and when pulverized, are uſed for cleaning of plate. *The* Sepi.

Here is alſo the univalve ſhell-fiſh, which in *Latin* is called *Patella*, and adheres to the rocks. Through the ſmall aperture in its convex ſhell it expels its excrements. *The* Patella.

The name of *Patella major* is by ſome given to thoſe ſhells, which, on account of their variegated luſtre reſembling that of mother-of-pearl, are very much uſed in the decoration of grotto's and water-works: but their more common name here is *Orecchia marina*, and they are found not only in the *Adriatic*, but *Neapolitan* ſeas. The ſpiral tubes obſerved in theſe ſhells ſerve for imbibing the water. Orecchia marina.

Another ſmall ſpecies of ſhell-fiſh are thrown in great quantities upon this ſhore, which ſeem to be inſcribed with *Arabic* characters. There is ſuch an infinite variety in this ſpecies, I am apt to think two of theſe *Bavarazzi del Mare*, as they are called, could not be found that are perfectly alike. Bavarazzi del mare.

The *Solenes*, *Fiſtulæ*, *Canales*, or *Ungues*, as they are called in *Latin*, from the colour or ſhape of the ſhell, reſemble the handle of a razor; and at *Venice* are known by the name of *Cappe longhe*; but at *Ancona* they are called *Cannolichii*, or *Peſci Canelle*. Theſe are alſo found in many parts of the *Mediterranean*. Solenes.

The *Concha Rhomboides*, or *Muſculus Striatus*, *Mitulus*, alſo called *Arca Noæ*, is a ſhell covered with filaments like hair or wool. Arca Noæ.

The *Nautilus ſubtilis*, which is diſtinguiſhed by the name of *Polypo Moſcardino*, is as white as the fineſt writing paper. Polypo Moſcardino.

The *Noce gentili di Mare*, or *Nuces Marinæ*, are of the bivalve kind, ſtriated, and have a brown border. The fineſt of theſe ſpecies are found on the coaſts of *Africa*. Noce di Mare.

The *Chiocciola celata* is a ſhell reſembling mother-of-pearl. It is rough within, and is ſecured with a cartilaginous cover adhering to it, like the nail of a man's finger. This is common almoſt to all the Chiocciola celata.

* Probably a ſpecies of the *Sepia*, or Cuttle-fiſh.

Turbinatæ, which, on this account, may be reckoned among the *Teſtacea Bivalvia*. The Surface is ſmooth and varigated with red and brown, and marked with a ſpiral line. The above-mentioned cartilaginous cover is called, at *Puzzuolo*, *Occhi di peſce*, fiſhes eyes; and in other places, *Occhi di S. Luca*, *Umblici*, *Belliculi*, and *Pietre di Margarita*.

Occhi di S. Luca.

Turbinatæ. Purpuriæ.

The *Teſtacea Turbinata* likewiſe abound in the *Adriatic*. To this claſs belong the *Purpuræ Echinatæ*, or *Turbinatæ*, *Vermiculatæ*, and *Chermiſinæ*, &c. The laſt name is ſaid to be derived from *Chermi*, an ancient town in *Sardinia*, where wool is ſaid to have been firſt dyed of a *cramoiſi*, or crimſon colour, with the red juice or blood of this fiſh.

Extenſive meaning of the word purpureus *among the ancients.*

The word *purpureus* among the ancients was of a very comprehenſive meaning, and denoted any vivid and bright colour; ſo that it has been applied even to ſnow *. One ſpecies of the above-mentioned *Turbinatæ* is not only guarded with *aculei*, or prickles, at the opening; but even the intervals betwixt its volutations are ſo full of them, that this kind is very properly called *purpura aculeata*, which anſwers to the name *Sconciglio Spinoſo*, as it is called by the *Neapolitans*.

Purpura aculeata.

Jacob's ſhells.

In the *Adriatic* are likewiſe found the ſpecies called *Jacob-ſhells*, or *Pectines*, *Ctenites* and *Conchites ſtriati:* one half of the ſhell is almoſt plain and ſmooth, and the other convex; this is uſed in *Holland*, and other places for ſtewing oyſters.

Turbulara Purpurea.

The *Tabulara Purpurea*, *Spongia rubra*, or the *Alcyonium Mileſium*, is found here in very large pieces at a great depth in the ſea. It is of a beautiful colour, and reſembles red coral; which has induced ſome naturaliſts, though improperly, to claſs it among corals. This maſs is properly nothing but a congeries of ſeveral thouſands of fine tubes, which ſerve for neſts and receptacles to a certain ſpecies of ſmall worms.

Fucus Capillaris.

Here are ſeveral ſhells covered with filaments of a dark brown colour, not unlike coarſe hair. This is called *Fucus Capillaris*, and is frequently a foot or a foot and a half in length, when taken off the ſhell.

Pilæ marinæ.

The *Pilæ Marinæ* lie alſo very thick along this ſhore. Theſe ſeem to be only a maſs compoſed of ſlime, *&c.*

Capriccioſe.

Among the ſmaller kinds of ſhells found here, are ſeveral of ſuch a ſingular, and, as it were, groteſque figure, that they cannot properly be ranged among the common claſſes; and therefore the *Italians* give them the name of *Capriccioſe*.

Pinnæ.

The largeſt ſhell-fiſh found on this coaſt are the *Pinnæ*, or *Pernæ*, ſo called from the reſemblance they bear to a gammon of bacon. The

* *Albinovanus ad Liviam.* - - *purpurea ſub nive terra latet.* 'The dazzling ſnow conceals 'the earth.' *Horace* gives ſwans the epithet of *purpurei*, as *Catullus* does the oaken branches; and *Anacreon* calls *Venus* πορφυρα Ἀφροδιτη. i. e. 'effulgent *Venus*.'

outſide

outside of their shell is red, and at the acute angle of it generally grows a *byssus marinus* to the length of five or six inches. The shell itself is two feet in length; and from its largeness and shape, it might be of service to those *Indian* nations who are said to cover their houses with the shells of fish *. *Use of some shells.*

The sea near *Ancona* is observed to ebb and flow about a foot, or a foot and a half; which phænomenon gradually abates as the *Adriatic* approaches to its junction with the *Mediterranean*, and increases in its northern part towards the city of *Venice*. *Ebb and flood in the* Adriatic.

The town of *Senegaglia*, so called from the founders of it the *Galli Senones*, lies on the sea-coast, about sixteen *Italian* miles from *Ancona*; but has nothing worth the observation of a traveller of taste. Betwixt the river *Misa*, which runs thorugh this town, and the little stream of *Cesano*, are some ancient ditches marking the limits of the *Roman* camp; and on the other side of the *Cesano* some antiquarians imagine they have discovered the traces of the *Carthaginian* camp. So far, however, it is certain, that *Asdrubal* (whose name a neighbouring mountain still bears) brother to the renowned *Hannibal*, lost both his army and life in a battle fought in these parts †. Senegaglia. Roman *camp.* Asdrubal, *where slain.*

The distance from *Senegaglia* to *Fano* is two posts, or sixteen *Italian* miles. Those who would persuade the world that the country about the latter is the finest spot in all *Italy*, certainly do a great injury to many other parts of it. *Fano* derives its name from a *Fanum*, or temple of *Fortune*, which anciently stood here. In commemoration of this, the image of *Fortune* is not only erected on the fountain in the market-place, but has also a place in the coat of arms of the town. The greatest curiosity here is a triumphal-arch built of marble, which, after having withstood the injuries of time, &c. till the year 1458, was then very much damaged by the cannon during the siege of this town. This arch had formerly three gates; but the smallest on the left-hand in coming from the town has been pulled down, to make room for St. *Michael*'s church, and the other is stopped by a mean house; so that the middle gate is now the Fano. *Triumphal-arch.*

* *Peter Martyr*, *lib.* iv. *Dec.* 3. relates, that some nations in *India* make the same use of the shells of fish as *Adam* and *Eve* did of fig-leaves, as represented in the common pictures. Others polish them from the coarse opaque crust, and make transparent panes for windows of them, as may be seen in Sir *Hans Sloane*'s museum at *London*. At the *House in the Wood*, near the *Hague*, is an oyster-shell of such a large size, as to serve as a bason for a fountain. At *Goa* an oyster of prodigious size was once accidentally drawn up with an anchor; and the fish, exclusive of the shell, weighed above a hundred pounds. The two shells of it are now in the royal museum at *Copenhagen*, each of which weighs about two hundred and twenty-four pounds. The circumference of them is about eight feet and a half, and the longest diameter near five. In the above-mentioned museum of Sir *Hans Sloane* is a prickly oyster-shell, which is seven common spans in its greatest Diameter.

† *Vide Livii Hist. ad finem.*

only

only one open, and over the arch of this not ſo much as the ox-head, which was formerly placed there, is left ſtanding. Some of the inſcriptions are over-run with weeds, and others effaced by time. However, they are copied under a ſketch of the triumphal arch itſelf, which is cut in the wall of the above-mentioned church of St. *Michael*.

Over this repreſentation of the arch are theſe words:

Effigies

Inſcriptions. *Arcûs ab Auguſto erecti, poſteaque tormentis ex parte diruti bello Pii II. contra Fanen. Ann. M. CCCC. LXIII.*

'A repreſentation of the triumphal arch erected by *Auguſtus*, part of 'which was afterwards demoliſhed by cannon in the war of *Pius* II. 'againſt the inhabitants of *Fano*, in the year 1463.'

On the upper part, where ſeven windows or doors are to be ſeen, is this ancient inſcription:

Divo Auguſto Pio Conſtantino Patri Domino. Q.

And underneath:

Imp. Cæſar. Divi. F. Auguſtus. Pontifex. Maximus. Coſ. XIII. Tribunitia. Poteſt. XXXII. Imp. XXVI. Pater. Patriæ. Murum. dedit.

Curante. L. Turcio. Secundo. Aproniani. Præf. Urb. Fil. Aſterio. V. C. Corr. Flam. &. Piceni.

Vitruvius ſays, that this city took the name of *Julia Faneſtris*, in memory of *Auguſtus*, who built the walls of it; whereas before, according to *Pomponius Mela*, it was called *Colonia Faneſtris*.

Cathedral. In the cathedral of *Fano* are to be ſeen ſome admirable Paintings repreſenting the Annunciation, the Lord's-ſupper, and the Gathering of Manna, by *Quercini*; likewiſe the Aſſumption of the virgin *Mary*, by *Caraccioli*. In the chapel of the virgin *Mary* are the fifteen myſteries of the Roſary, painted by *Domenichino*.

St. Peter's church. St. *Peter*'s church likewiſe deſerves notice, for its fine paintings, ſculpture, and cupola. On the high altar are two angels of white *Carrara* marble, by an eminent hand. The picture of Chriſt delivering the keys to *Peter*, is by *Guido Rheni*. On each ſide of it are the raiſing of *Tabitha* from the dead by a *Fleming*; and St. *Peter* curing the lame man, by *Simone Cantarini*, who was called *Peſareſe*.

A noble-

A nobleman, of the name of *Torelli*, built on the market-place at *Fano* a very elegant theatre for exhibiting comedies and opera's, which is made uſe of in carnival-time. *Theatre.*

Peſaro lies about eight *Italian* miles from *Fano*. Here is a fountain of mineral waters which though its *jet d'eau* is nothing extraordinary, is very convenient for the inhabitants, and ornamented in a good taſte. In its upper baſon, which is in the form of a drinking-glaſs, are ſeveral ſea-goddeſſes and ſea-horſes, which ſpout water out from above thirty different apertures. On one ſide of it are theſe words: Peſaro. *Medicinal waters.*

Piſauri Patritii ære publico.

'By the contribution of the nobility of *Peſaro*.'

And on the other, the names of thoſe under whoſe direction the work was completed.

On the great market-place is a ſtatue of pope *Urban* VIII. in a ſitting attitude, with the following inſcription on one ſide of the pedeſtal: *Statue of* Urban VIII.

VRBANO VIII. P. O. M.
Civitas Piſaurenſis
Per egregia ejus prudentiæ conſilia
Cum univerſa ad Metaurum ditione,
Inter plurimas difficultates, ſine ſtrepitu armorum,
Ad Sedis Apoſtolicæ dominationem revocata,
Præclaro conſtanſtiæ ac moderationis exemplo
Sanctas Prædeceſſorum leges confirmante;
Mox præter alia plurima beneficia
Libirali condonatione
Sexaginta millium aureorum obſtricta,
Grati animi monumentum.

'This was erected as a monument of gratitude to *Urban* VIII. the 'greateſt and beſt of popes, by whoſe wiſdom and prudence the city 'of *Peſaro*, together with the whole country as far as the river *Metaro*, 'was again recovered without the violence of war, though amidſt many 'difficulties, to the dominion of the apoſtolic ſee. The ſame gracious 'ſovereign, by an illuſtrious example, both of firmneſs and moderation, 'confirmed the ſacred laws enacted by his predeceſſors, and among ſe-'veral other acts of munificence, remitted a tribute of ſixty thouſand 'crowns of gold that was due to him from the inhabitants of this city.'

On

On the other three ſides are inſcriptions in honour of cardinal *Barberini* the Pope's legate, *&c.*

Fortifications. *Peſaro* is a large well-built city; but its fortifications are but very inconſiderable, though ſet forth with ſuch pomp of expreſſion in the following inſcription over the *Rimini* gate:

GUIDUS UBALDUS DUX URBINI IIII. hoſtium pallori ac pavori, oppidanorum & ſuorum ſaluti atque ornamento Piſauri amplificatâ circummunitione, quam à ſe prius excogitatam Franciſcus Maria Pater ob vitæ brevitatem vix inchoatam reliquit, paternis veſtigiis prudentiſſimè inhærens admirabili ſtudio ac diligentiâ perfecit. M.D.LXIV.

'*Guido Ubaldi*, fourth duke of *Urbino*, having, to the dread and terror of his enemies, the ſafety of his ſubjects, and the ornament of *Peſaro*, enlarged its fortifications, and compleated with admirable diligence and ſkill the plan laid by his glorious father *Franceſco Maria*, whoſe untimely death ſcarce permitted him to ſee the beginning of this public work. 1564.'

Peſaro *figs.* The *Peſaro* figs are accounted the beſt in all *Italy*, and even preferred to thoſe of *Sclavonia*.

Poggio Imperiale. *Poggio Imperiale*, an ancient pleaſure-houſe of the dukes of *Urbino*, ſtands on a hill about an *Italian* mile from *Peſaro*, and is furniſhed with ſome good paintings by *Genga*. Here is alſo a fine orangery.

Along the coaſt, as far as *Peſaro*, the country wears an agreeable aſpect; but the ſoil and road are none of the beſt, the latter being very ſandy for the laſt ſtage.

Diviſion of the dutchy of Urbino. From *Peſaro* you enter into a fine corn country, divided into ſquare incloſures by rows of trees interwoven with vines. This whole tract of land belongs to the dukedom of *Urbino*, which the Popes, on the demiſe of the laſt duke *Franceſco Maria di Rovere* in 1631, without male iſſue, have found means to get into their hands. The ſaid duke by his will ſigned in 1626, had confirmed the papal claim, and in effect previouſly renounced his own title. But *Victoria*, daughter to his ſon *Frederico Ubaldi*, who died before him, and wife to *Ferdinand* II. great duke of *Tuſcany* (to whom ſhe was married in the year 1631, when ſhe was but eight years of age) obtained the allodial part of the dutchy, whence it comes to paſs that *Poggio Imperiale* and ſome other places in theſe parts belong to the ducal family of *Florence*.

About an *Italian* mile from *Catholica*, which is ſeven miles diſtant from *Peſaro*, the road croſſes a canal by means of a bridge of one arch; however in dry weather there is not a drop of water to be ſeen under this

this bridge, though there is a moſt oſtentatious inſcription cut in marble on it in honour of cardinal *Altieri*. It begins as follows:

Clemente X. P. O. M.
Torrenti crebris alluvionibus tumido,
Auctо ingentibus prædis,
Cladibus editis formidabili,
Pontem hunc opere magnifico juxta & commodo viatoribus
Pietate proximi Jubilæi Romam advocandis
Palutius Cardinalis Alterius S. R. E. Camer.[us]
Imponendum ære ſuo curavit. Ann. Dom.
MDCLXXIV.

'Over this torrent, ſwelling with frequent floods, driving heaps of 'ruins along its rapid ſtream, and formidable for its numberleſs devaſtations, '*Paluti*, cardinal *Alteri*, &c. has, at his own expence, built this bridge; 'a work, which beſides its grandeur affords convenience and ſafety to 'thoſe whom devotion ſhall incite to viſit *Rome* at the approaching ju- 'bilee. 1674.'

Catholica *council againſt the* Arians.

Catholica is a village ſo called from the orthodox biſhops, who in the year 359 withdrew to this place from the council of *Rimini*, where they had been out-voted by the *Arians*. This remarkable tranſaction is commemorated in the following inſcription on the wall, and not far from the entrance, of the church.

Anno reparatæ Salutis CCCLIX.
Liberio Pont. Max. Conſtantio Imp.
Cum Hæreticorum fraudibus ingemiſcens Orbis terrarum
Se Arianum eſſe miratus eſt,
Ex quadringentis Epiſcopis ad Synodum Ariminenſem convocatis
Perpauci orthodoxi in hunc locum ventitantes,
Ut ſeorſim ab Arianis ſacra facerent,
Et Catholicâ communione Catholicos impertirent,
Occaſionem præbuerunt, ut vicus ipſe Catholica nuncuparetur.
Cujus nominis rationem ac totius rei geſtæ memoriam
Cæſar Cardinalis Baronius Annalibus Eccleſiaſticis inſeruit,
Bernardinus Cardinalis Spada
Ad peregrinantium pietatem erudiendam
Amoremque ſuum erga patriam provinciam teſtandum
Hoc poſito marmore indicavit. Ann. Dom.
M. DC. XXXVII.

'In the year of the Chriſtian Æra 359, in the reign of the emperor *Conſtantius*, and the pontificate of *Liberius*, when the whole world, with grief and ſurprize ſaw itſelf through the craft of hereſy, infected with the errors of Arianiſm; out of four hundred biſhops aſſembled at the council of *Rimini*, very few were found orthodox, who by frequently reſorting hither to perform the divine offices apart from the *Arians*, and adminiſter to catholicks a catholick communion, gave this village the name of *Catholica*. The origin of this name, and the particulars of the whole tranſaction cardinal *Cæſar Baronius* has inſerted in his annals of the church; and cardinal *Bernardine Spada*, in order to teſtify his affection to his native country, has exhibited it on this marble, for the information of devout pilgrims, in the year 1637.'

Concha. A few *Italian* miles from *Catholica* towards *Rimini*, are to be ſeen the ruins of the ancient city of *Concha* in the ſea; and farther on towards

St. Marino. the left lies the republick of St. *Marino*. The freedom of this little commonwealth is more owing to the poverty of the individuals than the abilities of the governors.

Rimini. *Rimini* or *Ariminum* was formerly a city of note, but is now extremely decayed, eſpecially ſince it received a fatal blow by an earthquake in 1671: however it is ſtill venerable for the many monuments of its ancient ſplendor. A little without the town towards *Peſaro* is a triumphal arch, on each front of which are two beautiful *Corinthian* pillars and two buſto's. On that towards the country is this imperfect inſcription:

Triumphal arch.

Coss. Sept. deſignat. Oct. Aug. M. V. Celeberrimeis Italiæ vieis conſilio Senatus Pop. - - - - lleis - - -

On a pyramid on the other ſide:

Cos. Ariminen. poss. id. Mart. M.DLXVII.

'Erected by the conſuls of *Rimini*, *March* 15, 1567.'

In the market-place is the following inſcription cut in ſtone:

C. Cæſar

Monument of Julius Cæsar.

C. Cæsar
Dict.
Rubicone
Superato
Civili bell.
Commilit.
Suos hic
In foro Ar.
Adlocut.

'*Caius Cæsar* the dictator, after passing the *Rubicon*, here in this area 'of *Ariminum* harangued his army to prepare them for a civil war.'

On the other side:

Suggestum hunc vetustate collapsum Coss. Arim. mensium Novembris & Decemb. MDLV. restit.

'This ancient *Suggestum* decayed by length of time, was repaired by 'the consuls of *Rimini* in the months of *November* and *December*, '1555.'

On the wall of the council-house is a stone with the following ancient inscription:

C. Cæsari August. Cos. vias omnes a Rimin. 5 tern.

Underneath it is also this inscription:

Japanese *embassadors at* Rimini.

Mantii Franci Regis Bungi, Michaëlis Protasii Arimanorum Regis, ac Barptolomæi Omuræ Principis, Juliani, Martinique Comitum, ab Japanor. remotiss. insulis ad D. Gregorium XIII. legatorum, ut jam susceptam Christi fidem profiterentur, optatiss. Ariminum adventui XVI. Kl. Julii publico sumptu, maximâque lætitiâ hosp. MDLXXXV. Sixto V. P. O. M. seden. S. P. Q. Ar. D.

'*Manti Franco* king of *Bungo*, *Michael Protasi* king of *Arima*, and '*Bartolomew* prince of *Omur*, sent the noble *Julian* and *Martin* embas'sadors from the remote islands of *Japan* to pope *Gregory* XIII. in or'der to make a public profession of the Christian faith, which they had 'already embraced; who arrived at *Rimini June* 16, 1585, where they 'were entertained with the greatest festivity and magnificence at the

'public charge. In memory of this remarkable tranſaction, the ſenate 'and people of *Rimini* have ſet up this monument in the pontificate of 'Sixtus V.'

Other inſcriptions. Here are other inſcriptions relating to ſuch natives of this city as have deſerved well of the ſtate, by contributing to its proſperity after the plague, and by other ſignal ſervices.

Amphitheatre. Behind the *Capuchin* convent is ſhewn ſome ruins, ſaid to have been an amphitheatre. Theſe being in a garden, and conſequently not very obvious to the public view, an index is cut on the outſide of the convent-wall, pointing with its finger to thoſe ruins, and over it are theſe words:

Amphitheatri olim P. Sempronio Cos. excitati reliquias indigitat Sen. Ar.

'This points to the remains of the amphitheatre built in the conſul-'ſhip of *P. Sempronius.*'

Ancient bridge. On that ſide of the city which lies towards *Ravenna*, near a bridge over the *Ariminum*, now called *Marecchia*, is an inſcription, denoting that it was either built or repaired by *Auguſtus* and *Tiberius*. This bridge is two hundred feet in length, fifteen in breadth, and conſiſts of five arches.

Fountain. In the middle of the area before the council-houſe is a magnificent fountain, on which ſtands a ſmall bronze ſtatue of St. *Paul*. Not far from this is likewiſe a buſto of pope *Paul* V. of braſs.

Franciſcan *church.* Malateſta *family.* The *Franciſcan* church was built in the year 1450, by *Sigiſmund Pandulfo*, of the family of *Malateſta*, who for a long time were lords of *Rimini*, as is expreſſed in an inſcription over the main entrance. This *Sigiſmund Pandulfo* was two years commander in chief of the *Venetian* troops againſt the *Turks* in the *Morea*; and having made himſelf maſter of the city of *Sparta*, brought back with him the bones of *Themiſtius*, a celebrated philoſopher of *Conſtantinople*, and one of the beſt commentators upon *Ariſtotle*. Theſe bones he depoſited in a marble tomb without this church, with the following inſcription:

Tomb of the celebrated Themiſtius.

Themiſtii

Themiſtii Byzantini
Philoſophorum ſuâ tempeſtate Principis reliquum
Sigiſmundus Pandulfus Malateſta Pand. F.
Belli Pelopon. adverſus Turcarum Regem Imperator,
Ob ingentem eruditorum, quo flagrat, amorem
Huc adferendum introque mittendum
Curavit. M.CCCC.LXV.

'These remains of *Themiſtius*, a native of *Conſtantinople*, the moſt 'eminent philoſopher of his time, were brought over by *Sigiſmund Pan-* 'dulfo Malateſta, ſon of *Pandulfo*, General in the *Morean* war againſt the 'Turks, who being a friend and patron to learned men, depoſited them 'here, *A. D.* 1465.

Near this tomb are alſo ſix others in the church-yard, containing the remains of perſons eminent for their learning; among theſe are the civilian *Sebaſtiano Vanti*, and *Robert Valturi* who wrote twelve books on the art of war, which he dedicated to the above-mentioned *Malateſta*. *Tombs of* Vanti *and* Valturi.

In one of the chapels in this church is alſo a marble buſto of the former.

A ſtatue of *Sigiſmund Pandulfo*, in complete armour was ſet up in the famous armory at *Ambras* in *Tirol* by the archduke *Ferdinand*, with a large book in his hand, as an emblem of his affection to men of learning. He died in the year 1648; and on the right-hand within the church a monument is erected to his memory, with the following epitaph, in which the dipthong *æ*, according to the cuſtom of thoſe times, is expreſſed by a ſingle *e*: *Statue of* Sigiſmund Pandulfo.

Sum Sigiſmundus Malateſte e ſanguine gentis
Pandulfus genitor Patria Flaminia eſt.
Vitam obiit VII. Id. Oct. etatis ſue ann.
I. & L. menſ. III. D. XX. M.CCCC.LXVIII.

Epitaph on him.

'I am *Sigiſmund*, of the family of *Malateſta*, *Pandulfo* was my fa- 'ther, and *Rimini* my native place. He died on the ninth of *October*, '1468, aged fifty-one years, three months, and twenty days.'

Near this monument hang ſome old ſtandards, and at a little diſtance a helmet with two horns; but the diſtich annexed to them, in which *Malateſta* claſſes himſelf among the cornuted, is not very proper for a Chriſtian church:

Porto

Porto le corna ch'ogn'uno le vede,
Et tal le porta che non ſe lo crede.

'All the world is welcome to ſee my horns; it is no more than the 'fate of many a one who little thinks of it.'

Theſe lines, according *Franceſco Sanſovini* *, allude to his unfortunate marriages; who adds, that if he did wear horns, he knew how to rid himſelf of the authors of his diſgrace; for he cauſed his two firſt wives to be poiſoned, and his third to be ſtrangled. His ſecond wife was a daughter of *Nicholas* margrave of *Eſte* and *Ferrara*; and the father of his third wife was no leſs a perſon than *Franceſco Sforza* duke of *Milan*.

On both ſides of the church are ſeveral tombs belonging to the *Mateſta* family. The church, as yet, is not roofed, but only covered with planks laid acroſs.

Count Gambalonga's *library.*

Travellers who have a taſte for letters ſhould not omit viſiting count *Gambalonga*'s library at *Rimini*, which, purſuant to a deed of truſt, is kept in good order, and daily augmented. The building alſo in which the books are depoſited is elegant and well contrived.

Ancient Harbour.

Rimini had formerly a good harbour; but it is now ſo choaked up with ſand, as ſcarce to afford depth of water ſufficient for paſſage-boats. The above-mentioned *Sigiſmund Pandulfo Malateſta* ſeeing the marble with which the harbour was faced could be of no farther uſe there, removed it, in order to build the *Franceſcan* church with it. The ſea at that time had withdrawn half an *Italian* mile from its ancient limits; and at preſent the brick tower, which formerly ſerved for a *Faro*, or light-houſe, is ſurrounded with gardens. However, they ſtill ſhew on the coaſt the ſpot on which St. *Anthony* is ſaid to have ſtood when he preached to the fiſhes.

Light-houſe. Place where St. Anthony *preached to fiſhes.*

The river Luſa.

A few *Italian* miles from *Rimini* you paſs by a bridge over the river *Luſa*, which by *Clementini*, *Giacomo Villani*, and other learned men, has been erroneouſly taken for the ancient *Rubicon*. Two miles on this ſide *Ceſenatico* the road croſſes the river *Fiumeſino*, and ſcarce fifty or ſixty paces from thence, the *Piſatello*, which likewiſe diſembogues itſelf hereabouts into the *Fiumeſino*. The *Piſatello*, though it appears ſo ſhallow and ſmall in any continuance of dry weather, was the river celebrated in the *Roman* hiſtory under the name of the *Rubicon*, as the limit betwixt the *Italian* provinces and *Ciſalpine Gaul* †. For this reaſon the hoſtile views of

Fiumeſino.

Piſatello.

Rubicon *the ancient limits of* Italy.

* *Dell' Origine delle Caſe Illuſtri d'Italia, p.* 368, *edit Venet.* 1674.

† *Plin. Hiſt. Nat. lib.* iii. *c.* 15. *Octava regio determinatur Arimino, Pado, Apennino. In ora fluvius Cruſtumium, Ariminum colonia cum amnibus Arimino & Apruſa. Fluvius hinc Rubico, quondam finis Italiæ. Vid. Sidon. Apollinar. lib.* i. *epiſt.* 5. The eighth diſtrict is bounded

of *Julius Cæſar* plainly appeared by his paſſing this river with his army; for by the *Roman* laws no General could march the legions under his command out of the territories of his province into another, without an order from the ſenate and people of *Rome*. Likewiſe in returning from an expedition, the army was not permitted to croſs this river, and come into the *Regiones ſuburbicariæ*, without laying down their arms, on pain of being adjudged enemies to their country. *Cæſar* being reſolved to break through this law, frankly ſaid, *Jacta eſt alea*; i. e. 'Now the die 'is caſt;' ſince, after that, no amicable accommodation was to be expected. *Lucan* ſpeaks of this paſſage of the *Rubicon* in the following manner:

Julius Cæſar's *reſolution at this river.*

Jam gelidas Cæſar curſu ſuperaverat Alpes,
Ingenteſque animo motus, bellumque futurum
Ceperat: ut ventum eſt parvi Rubiconis ad undas,
Ingens viſa duci patriæ trepidantis imago
Clara per obſcuram vultu mæſtiſſima noctem,
Turrigero canos effundens vertice crines,
Cæſarie lacerâ nudiſque adſtare lacertis,
Et gemitu permiſta loqui: quò tenditis ultra?
Quò fertis mea ſigna viri? ſi jure venitis,
Si cives; huc uſque licet. - - -
\- - - - - - - - - - -
Fonte cadit modico, parviſque impellitur undis
Puniceus Rubicon, cùm fervida canduit æſtas:
Perque imas ſerpit valles, & Gallica certus
Limes ab Auſoniis diſterminat arva colonis.
\- - - - - - - - - - -
Cæſar ut adverſam ſuperato gurgite ripam
Attigit, Heſperiæ vetitis & conſtitit arvis,
Hic, ait, hic pacem temerataque jura relinquo;
Te, Fortuna, ſequor: procul hinc jam fœdera ſunto.
Credidimus fatis, utendum eſt judice bello. PHARSAL. *lib.* i.

'Now *Cæſar* marching ſwift, with winged haſte,
'The ſummits of the frozen *Alps* had paſt,
'With vaſt events and enterprizes fraught,
'And future wars revolving in his thought.

'bounded by *Ariminum*, the *Po*, and the *Apennine* mountains. On the confines, are the 'river *Cruſtumium*, the colony of *Ariminum*, together with the river of that name, 'and the *Apruſa*. The river *Rubicon* was formerly the boundary of *Italy* on this ſide.'

‘ Now near the banks of *Rubicon* he ſtood;
‘ When lo! as he ſurvey'd the narrow flood,
‘ Amidſt the duſky horrors of the night,
‘ A wond'rous viſion ſtood, confeſs'd to ſight.
‘ Her awful head *Rome*'s rev'rend image rear'd,
‘ Trembling and ſad the matron form appear'd:
‘ A tow'ry crown her hoary temples bound,
‘ And her torn treſſes rudely hung around;
‘ Her naked arms uplifted e'er ſhe ſpoke,
‘ Then groaning, thus her painful ſilence broke;
‘ Preſumptuous man! Oh whither do you run!
‘ Oh whither bear you theſe my enſigns on!
‘ If friends to right, if citizens of *Rome*,
‘ Here to your utmoſt barrier are you come. ——
‘ - - - - - - - - - - - - -
‘ While with hot ſkies the parching ſummer glows,
‘ The *Rubicon* in narrow currents flows:
‘ Through ſhallow vales it ſlowly winds its way,
‘ Loſing its ruddy waters in the ſea.
‘ Its bank on either ſide a limit ſtands
‘ Between the *Gallic* and *Auſonian* lands.——
‘ The leader now had paſs'd the torrent o'er,
‘ And reach'd fair *Italy*'s forbidden ſhore.
‘ Then rearing on the hoſtile bank his head:
‘ Here farewel peace and injur'd laws he ſaid:
‘ Since faith is broke, and compact ſet aſide,
‘ Henceforth thou, goddeſs Fortune, art my guide,
‘ Let fate and war the great event decide.’

ROWE.

Suetonius, in the Life of *Julius Cæſar*, writes thus: *Cæſar - - conſecutus cohortes ad Rubiconem flumen, qui Provinciæ ejus finis erat, paullum conſtitit: ac reputans, quantum moliretur, converſus ad proximos*, etianmum *inquit*, regredi poſſumus: quodſi ponticulum tranſierimus omnia armis agenda erunt. - - *cap.* 32. *Tunc Cæſar*, Eatur, *inquit*, quo Deorum oſtenta & inimicorum iniquitas vocat. Jacta alea eſt, inquit. ‘ *Cæſar* coming ‘ with his troops to the bank of the *Rubicon*, which was the boundary ‘ of his province, ſtood muſing for ſome time on the importance of his ‘ deſign; and then turning to thoſe about him, ſaid: “ We may ſtill “ retreat; but if we once paſs this little bridge, a war is the certain con- “ ſequence.” Then *Cæſar* called out, “ Let us march whither the “ omens of the Gods, and the perverſneſs of our enemies call us. The “ die is now caſt.”

Scipio Claramonti of *Ceſena* has in a particular treatiſe ſhewn, that the *Piſatello*, and not the *Luſa*, was the ancient *Rubicon*; and even at this day the neighbouring country people call it *Rugon*. What ſeems to put this beyond all doubt, is an ancient ſtone-monument dug up on the banks of the *Piſatello*, and at the deſire of the inhabitants of *Ceſena*, erected by cardinal *Bivarola*, late legate of *Romagna*. It is to be ſeen on the road leading from *Rimini* to *Ceſena*, not far from the latter, and is commonly called *la Colonna di Rubicone*. Near the top of this pyramid are the following words:

The Piſatello, *an ancient boundary.*

Ancient monument and inſcription.

S. P. Q. R. Sanctio ad Rubiconis pontem.

Underneath, on a large marble table, is this inſcription:

Juſſu mandatuve Pop. Rom. Coſ. Imp. Trib. Miles, Tyro, Commilito, armate quiſquis es, manipulariæve centurio, turmæve Legionariæ, hic ſiſtito, vexillum ſinito, arma deponito, nec citra hunc amnem Rubiconem ſigna, ductum exercitum, commeatumve traducito. Si quis ergo hujuſce juſſionis adverſus præcepta ierit, feceritve, adjudicatus eſto hoſtis S. P. Q. R. ac ſi contra Patriam arma tulerit Penateſque è ſacris penetralibus aſportaverit.
S. P. Q. R. Sanctio Plebiſciti S. Ve C.

On the baſe are engraven theſe words:

Ultra hos fines arma proferre liceat nemini.

To theſe is added the following modern inſcription:

Rubiconem ponti ſubjectum tranſis, Viator,
Romano interdicto, Cæſaris auſu
Et adagio JACTÆ ALEÆ celebratum,
Flumini huic ſtabilem imponere trajectum
Ethnica diu vetuit pavida ſuperſtitio,
Catholica nunc ſuaſit ſecura Religio,
Innocent X. Summo Pont.
Card. Donghio Legato
Anno MDCLIV.

'Traveller, thou paſſeſt the *Rubicon*, over which this bridge is built; 'a river famous for the ancient *Roman* prohibition, the bold attempt of 'Cæſar, and the adage of *Jacta eſt alea*. Superſtition had long deterred 'the pagans from building a bridge over this river; but the Catholic re-

'ligion, leſs fearful, reſolved upon and performed this uſeful work in 'the pontificate of *Innocent* X. and the legateſhip of cardinal *Donghi*, in 'the year 1654.'

Ceſena. Ceſenatico.

Ceſena lies wide on the left-hand, in the road from *Rimini* to *Ravenna*. Over-againſt it lies *Ceſenatico*, which has an excellent harbour and a commodious canal. Upon the bridge, on the *Rimini* ſide, ſtand two fine marble pillars of the *Corinthian* order. On one of theſe pillars is a repreſentation of a dragon, and under it are theſe words:

Inſcriptions on two pillars.

Jo. Petrus Ghiſl.
Præſes P. C.

On the pedeſtal is the following inſcription:

Ut maris intumeſcentis
Undas occluderent
In hujus poſtea canalis ac portûs
Cuſtodiam & munditiem
Iterum ad fluendum quotidiè relaxandas,
Veteri ponte jam penè ætate
Confecto,
Novum hunc ære publico a fundamentis
Erexere
S. P. Q. C.
Anno Domini MDCCXVI.

'In order to ſhut up the waters of the ſea during the flood, and afterwards to let them out again when it ebbs, for the ſecurity and 'cleanſing this canal and harbour, the old bridge having been almoſt 'ruined through length of time, the ſenate and people of *Ceſenatico* 'erected this new one, in the year 1716.'

On the other pillar are the pope's arms, and the following words:

Gregorio XIII. *Pont. Max.*

'In the pontificate of pope *Gregory* XIII.'

Removal of the town of Cervia *on account of the bad air.*

About half-way betwixt *Ceſenatico* and *Savio* lies the epiſcopal city of *Cervia*, which at the beginning of this century entirely changed its ſituation, having formerly ſtood a quarter of a mile diſtant from the ſea. The

The inhabitants removed on account of the unhealthful air, from which, in its preſent ſituation the town is entirely free. This new city is built with beautiful broad ſtreets, which for the moſt part are under covering. On that ſide of the city oppoſite to *Savio*, or *Ravenna*, over one of the gates is the following inſcription:

Cerviæ Urbem inſalubri damnatam cælo,
Ad ſolitudinem jam diu redactam
In hujus apricam Adriatici plagam,
Clementiori perflandam aurâ,
Propinquo ſpectandam mari,
Nunquam antea tentato opere
Innocentius XII. & Clemens XI. Rom. Pontifices,
Fulvii S. R. E. Cardinalis Aſtalii
Solicitudine allaborante,
Laurentii Corſini Eccleſiaſtici ærarii generalis Præfecti
Adſpirante ſtudio,
Michaëlis Angeli Comitis Maſæi Æmiliæ Quæſtoris
Votis expoſcentibus,
Traduxerunt
Ann. Dom. MDCCIII.

'Pope's *Innocent* XII. and *Clement* XI. by the indefatigable care of 'cardinal *Fulvio Aſtali*, the great diligence of *Laurezo Corſini*, &c. re-'moved the city of *Cervia*, which being infeſted with an unwholeſome air, 'had long been reduced to a deſolate condition, into this high ſituation on 'the coaſt of the *Adriatic*, that it might enjoy a more ſalubrious air, *&c.* 'in the year 1703.'

One would ſcarce believe there could be ſuch a difference in the nature of the air within ſo ſmall a diſtance, did not experience in many inſtances ſhew it, eſpecially in hot climates.

Without the above-mentioned gate is a beautiful and broad canal, through which, in *June*, *July*, and *Auguſt* (namely, when the ſeaſon is hotteſt and drieſt) the water is let out into a low piece of ground covered with ruſhes and weeds, about half a mile in length, and in ſome places as broad. Here the heat of the ſun totally exhales the water, and the ſalt remains at the bottom and ſides, to the great profit of the court of *Rome*. The papal provinces *Urbino*, *Ferrara*, *Ancona*, *Bologna*, and *Romagna*, that lie near the *Appenine* mountains, have the greateſt part of the ſalt they uſe from theſe ſalt-works. *Salt-works.*

Barren country. In the country beyond *Rimini* there is a viſible alteration for the worſe; but the ſoil is no where ſo barren as between *Cervia* and *Ravenna*; the ſea-ſhore being very ſandy, and the country full of moraſſes and fens.

Pigni wood. About three or four miles on this ſide *Ravenna*, the road lies through a wood of *pigni* *; a tree perfectly like the pine, or rather the fir-tree, only it ſpreads into a broad crown at the top, and has ſomewhat of an aromatic ſmell. The fruit called *pigna* is larger than the pine-apple, and when laid upon the fire, opens, ſo that the kernel may be taken out, and eaten without any farther preparation, or elſe put into ſoop. This fruit is no inconſiderable branch of trade here, and the huſks make a clear and excellent fire; but they are chiefly burnt in ſtoves.

Convent of La Claſſe. About two *Italian* miles on this ſide *Ravenna* lies the monaſtery of *La Claſſe*, which was founded in honour of St. *Apollinaris*, in the year 534, finiſhed in 548, and in 1721 rebuilt by pope *Innocent* XIII. and cardinal *Cornelius Bentivolo*, his legate (as appears by an inſcription on the right-hand of the portico at the entrance of the church.) The fathers call themſelves *Monachi Claſſenſes*, and alſo *Camaldulenſes*. The church doors ſtood open when I was there; but not a ſoul was to be met with either in the church, or in the convent; for the monks, on account of the unhealthful air in theſe parts, as ſoon as the ſummer heats commence quit the monaſtery in order to ſpend that ſeaſon at *Ravenna*. On each ſide of the church are twelve very beautiful pillars of a lightiſh-grey marble. Here are alſo ten large ſtone coffins, being the repoſitories of ſo many biſhops of *Ravenna*; and ſome of them, in their epitaphs, are called *ſanctiſſimi* and *ter beatiſſimi*. Within the church, over the main door, is an inſcription, ſignifying, that in 1653, the body of St. *Apollinaris* was brought hither from *Ravenna*. On the right-hand in going up to the high altar, is ſhewn, within a grate near the wall, the print of a foot, which is pretended to be an impreſſion made by *Gregory the Great* in his ecſtaſy when he was ſtruck with the ſanctity of this place; but by the direction of the foot that made this impreſſion, the ſaint ſeems to have been rather leaving the church than coming into it. The door through which *Gregory* entered the church is at preſent walled up, and over it is to be ſeen the following inſcription:

Quite deſerted in ſummer. Church.

The print of St. Gregory's *foot.*

* *Jornandes, de rebus Gothicis,* mentions this wood.

D. O. M.

D. O. M. Sanctum
Gregorium M.
Pontificem ter maximum
Per januam hanc
Templum ingredientem,
Ob loci sanctitatem & majestatem
In exstasin raptum,
Vestigium nudi pedis limini infixisse,
Quod antiquâ populi veneratione
Craticulâ ferreâ
coopertum est,
In Urbe Ravennâ
Traditio & Fama
Viget.

'To God, the greatest and best of Beings.
'A tradition is still fresh at *Ravenna*, that *Gregory* the greatest of 'Popes entering the church through this door, and being struck with the 'awfulness and sanctity of this place was rapt into an ecstasy, and left the 'print of his naked foot at the entrance; which the people, out of 'veneration to the saint, have long since inclosed within an iron 'grate.'

The high altar is insulated or detached from the wall, and of yellow marble: it is adorned with four beautiful *Corinthian* pillars made of a kind of marble with white and black veins. About the altar is a good old mosaic-work, representing several saints, with their names inscribed near them. On the left-hand in coming into the church, is the following inscription on the wall:

Penance of the emperor Otho.

† *Otho III. Rom. Imp. Germ. ob patrata crimina austeriori disciplinæ Sancti Romualdi obtemperans, emenso nudis pedibus ab Urbe Româ ad Garganum montem itinere, Basilicam hanc & Cœnobium Classense XXXX. dies pœnitens inhabitavit, & hic cilicio ac voluntariis castigationibus peccata sua expians, augustum dedit humilitatis exemplum, & Imperator sibi Templum hoc & pœnitentiam suam nobilitat. Anno P. C. M.*

'The emperor *Otho* III. having, in compliance with the severe disci-'pline which St. *Romuald* enjoined him for his sins, travelled barefoot 'from *Rome* to mount *Garganus*; to complete his penance, resided in 'this

'this church and the convent of *la Claſſe*, for forty days, expiating his 'ſins with hair-cloth and voluntary caſtigations. By this means the em- 'peror made this church and his own repentance famous, in the year of 'Chriſt 1000.'

LETTER LXIV.

Account of *Ravenna*, *Ferrara*, *Faenza*, and *Imola*.

SIR,

Ravenna.

RAVENNA, abſurdly ſuppoſed by ſome learned men, to have been founded by *Eſau*, was, not only during the grandeur of ancient *Rome*, but a conſiderable time afterwards, very famous for the *Exarchate* *, of which it was the ſeat. It contains at preſent ſcarce fifteen thouſand inhabitants, which bears ſuch a diſproportion to the convents, being no leſs than four-and-twenty, that the city muſt ſenſibly feel the weight of this uſeleſs load. Its former unhealthfulneſs has in a great meaſure been remedied by diverting the courſe of the rivers *Montone* and *Ronco* from their ancient channels, and cauſing them to run cloſe by the city; and by draining the ſtagnating putrid water from the marſhy land about it.

Number of inhabitants and convents.

Porta Pamfili.

In coming from *Rimini* you enter *Ravenna* through the *Porta Pamfili*, ſo called from the papal family of that name; and as *Innocent* X. was of that houſe, the inſcription on the gate begins thus:

Imperante columbâ Pamphiliâ, &c.

'Under the auſpices of the *Pamphilian* dove, *&c.*'

The *Porta Cibo* likewiſe derives its name from the cardinal, under whoſe adminiſtration it was built.

Porta d'Oro.

On the *Porta d'Oro* is the following ancient inſcription:

* The *Exarchus* was the emperor's vice-roy in *Italy*, whoſe reſidence was at *Ravenna*. *Vid. Hiſt. Med. Ævi.*

Ti. Claudius. Druſi. F. Cæſar. Aug.
Germanicus. Pont. Max. Tr. Pot.
Coſ. II. DFS. III. Imp. III. P. P. dedit.

Ancient inſcription.

Among the antiquities in this city are ſhewn the remains of the palace of *Theodorick* king of the *Oſtro-Goths*; and ſeveral ſuperb pillars are to be ſeen in the upper part of it. In the lower part is a large porphyry veſſel, or ſarcophagus, cloſed up, where formerly the remains of that monarch were depoſited. It is decorated with ſculpture, repreſenting circles and lions heads. This ſarcophagus is indeed ſomething ſmaller than thoſe at *Rome*, which I have already taken notice of: however, it is very well worth ſeeing, being no leſs than eight feet in length, four in breadth, and cut out of one block*. Near it is the following inſcription:

Palace of a Gothic *king.*

His tomb.

Vas hoc Porphyriacum ol. Theodorici Gothorum Imp. cineres in Rotundæ apice recondens huc Petro Donato Cæſio Narnien. Præſule favente tranſlatum ad perennem memoriam Sapientes Reip. Rav. P. P. C. MDLXIIII.

'This porphyry vaſe, formerly placed on the top of the *Rotonda*, 'and containing the aſhes of *Theodorick* king of the *Goths*, was, with 'the conſent of *Pietro Donato Cæſi* biſhop of *Narni*, and by order of 'the wiſe magiſtracy of the commonwealth of *Ravenna*, removed hither, 'for the better preſervation of this valuable piece of antiquity.'

The church called the *Rotonda* lies without the city, and on the right-hand in going from the *Porta Cibo*. At preſent it looks like a ruined cupola, or chapel. Its diameter is about ſixteen common paces; and its pavement, excepting in the dry ſummer months, is always under water. It is ſuppoſed to have been built by *Amalaſunta*, king *Theodorick*'s daughter, in the year 526. The moſt remarkable part of it is the roof, which is in the form of an inverted diſh, and conſiſts of one ſingle ſtone, which, many years after this church was built, was ſplit by lightning: it is as hard as a flint, and, according to an account written on vellum and kept on the altar of the chapel, was brought out of *Egypt*. The thickneſs of this ſtone is four geometrical feet, the circumference a hundred and fou teen, and the diameter one-and-thirty feet and two inches.

Rotonda.

Remarkable roof of a ſingle ſtone.

* Beſides this piece of antiquity, *Ravenna* boaſts of another not leſs venerable; I mean the ſilver bowl made by *Peter Chryſologus* biſhop of *Ravenna*, and preſerved amidſt all the ravages of the Barbarians.

Its weight. It is difficult to conceive in what manner, at a time when the modern machines were in a great meaſure unknown, this huge maſs, the weight of which cannot be leſs than a hundred tons, was raiſed to the top of this edifice. Indeed a perſon who has ſeen the ſtupendous obeliſks at *Rome*, will the leſs wonder at this. *Miſſon, tom.* I. *p.* 293. makes this ſtone thirty-eight feet in diameter, and fifteen thick; but the laſt article is a groſs miſtake, the thickneſs at moſt not exceeding five *Engliſh* feet. I am ſurpriſed that any writer, who pretends to have been at *Ravenna*, ſhould ſay, that this ſtone roof has an aperture in the center, like that in the *Rotonda* at *Rome*; for it is very certain that there is no ſuch thing in the roof of the *Ravenna Rotonda*; and though it be a little convex on the outſide, a perſon may walk over every part of it.

Round this ſtone formerly ſtood the ſtatues of the twelve apoſtles, as appears from their names ſtill to be ſeen on the pedeſtals, which project a little way out from the ſtone roof.

King Theodorick's *tomb.* On the top of this roof, near the center, was formerly placed the porphyry ſarcophagus mentioned above, with the remains of king *Theodorick*. According to a narrative written on vellum, and kept on the altar of the chapel, this ſarcophagus, in the fifteenth century, was beat down by a cannon-ball; but others will have it that this happened in the ſixteenth century, in the year 1512; when the *French*, under *Lewis* XII. made themſelves maſters of *Ravenna*, and committed the moſt violent outrages, without any regard to the ſanctity of churches, *&c.* Thoſe authors who ſay, that in this expedition *Lewis* XII. made uſe of bombs, do not reflect, that, according to *Blondel*, in his *Art de jetter des bombes*, thoſe dreadful inſtruments of war were firſt made uſe of in the year 1588, at the ſiege of *Wachtendonk:* others are of opinion that they were not invented till the year 1639, and that their dreadful effects were firſt felt by the caſtle of *La Motte*. They ſeem to have the greateſt probability on their ſide, who think that the *French* ſoldiers threw down this ſarcophagus without the help of cannon; however, they deſtroyed the cover of it, which was made of gilt *Corinthian* braſs, and finely ornamented with *baſſo-relievo's*.

Invention of bombs.

How far the ſea is withdrawn from the city. On the right-hand without the *Porta Cibo* are ſome remains of the towers of the old caſtle. On the left-hand, where formerly the ſea beat againſt the city-walls, as is evident from the iron rings for making faſt the ſhips ſtill to be ſeen in them, is a large tract of land, finely cultivated; for *Ravenna*, at preſent, lies three *Italian* miles from the ſea.

Roman *fleet at* Ravenna. As *Miſenum* was the ancient port for the *Roman* fleet in the *Mediterranean*, deſigned to keep *Gaul*, *Spain*, *Mauritania*, *Egypt*, *Sardinia*, and *Sicily* in awe; *Ravenna* was the rendezvous of the other *Roman* fleet, appointed for the ſame purpoſe with regard to *Epirus*, *Macedonia*, *Achaia*,

Achaia, *Propontis*, *Pontus*, *Crete*, and *Cyprus*, as appears from *Vegetius*, *lib.* iv. and *Suetonius*, in the Life of *Auguſtus* *. And it is not improbable that the convent of *la Claſſe* derives its name from the *Claſſiarii* or marines, who uſed to encamp on that ſpot. *Strabo* deſcribes *Ravenna* as a city built on piles among moraſſes and ſhallows, and ſubject to frequent inundations; and adds, that it had a great many bridges, and that boats were uſed in going from one part of it to the other. But it is almoſt incredible to think how much things are now altered; for it is certain that the city ſtands on the ſame place as it formerly did, as appears from the old walls and other remains of antiquity. To this place what *Ovid* ſays on another occaſion is applicable:

Great alteration in the ſoil about Ravenna.

- - - vidi factas ex æquore terras,
Et procul à pelago conchæ jacuere marinæ.

'I ſaw dry land where once the billows roll'd, *&c.*'

This alteration is not of late date; for *Jornandes*, who lived in the middle of the ſixth century, relates, that in his time the harbour was turned into delightful gardens †.

The ancient *pharos* ‡, or light-houſe, ſtands about half a mile from the city; it is at preſent in a ruinous condition, and of no manner of

Pharos.

* *Cap.* 49. *Claſſem Miſeni, & alteram Ravennæ, ad tutelam ſuperi & inferi maris, collocavit.* 'For the defence of the upper and lower ſea, he ſtationed a fleet at *Miſenum*, and another 'at *Ravenna*.' *Tacit. Annal.* iv. *cap.* 5. *Italiam utroque mari duæ claſſes, Miſenum apud & Ravennam præſidebant.* 'Two fleets, one at *Miſenum*, and the other at *Revenna*, protected 'Italy in both ſeas.'

† *A meridie Padus, qui & Eridanus, ab Auguſto Imp. altiſſimâ foſſâ demiſſus, qui ſeptima ſui alvei parte mediam influit civitatem: ad oſtia ſua amæniſſimum portum habens, qui claſſem ducentarum quinquaginta navium, Dione referente, tutiſſimâ dudum credebatur recipere ſtatione. Qui nunc, ut Fabius ait, quod aliquando portus fuerat, ſpatioſiſſimos hortos oſtendit, arboris plenos, verum de quibus pendeant non vela, ſed poma.* 'Towards the ſouth, the *Po*, otherwiſe called 'the *Eridanus*, *Auguſtus* conveyed into the city through a very deep canal, at the mouth 'of which was a delightful and ſpacious harbour, where, according to *Dio*, two hundred 'and fifty ſhips could lie in ſafety. Whereas now, to uſe the words of *Fabius*, the har-'bour is turned into ſpacious gardens, planted with trees, where fruit hangs inſtead of ſails.' The quotation from *Dio*, that the harbour of *Ravenna* could contain two hundred and fifty ſhips, muſt have been in ſome piece of that author that is now loſt, for it is not to be found in any of his works that are extant. But it is impoſſible that the *Po* ſhould ever run ſouthward of the city, as that branch of this river running from *Ferrara*, called *Pò di Primaro* or *Po d'Argenta*, is ſeven miles diſtant from *Ravenna*, to the north of that city.

‡ *Plinius, Hiſt. Nat. lib.* xxxvi. *c.* 12. *Uſus Phari* (Alexandrini) *nocturno navium curſui ignes oſtendere, ad prænuncianda vada portuſque introitum: ſicuti compluribus jam locis flagrant, ut Puetolis & RAVENNÆ.* 'The uſe of the *Pharos* (of *Alexandria*) is to hang out lights, 'for the benefit of ſhips ſailing in the night, that they may avoid ſhelves, or know they 'are near the entrance of a harbour. This is done in many other places, namely, at 'Puteoli and *Ravenna*.'

 ſervice,

ſervice. The *pharos* muſt be diſtinguiſhed from the watch-tower within the walls, near the *Palazzo de Spetti*. The former is a ſquare tower not entirely ſtraight or perpendicular, but leans to one ſide. When any danger is apprehended from pirates, the inhabitants on the coaſt have notice of it by ſignals from this tower, by lamps, or a fire made in it.

Pillars in the market-place. The large market-place of the city is adorned with two lofty pillars of granate, upon which ſtand at preſent the ſtatues of St. *Victor* and St. *Apollinaris*; but formerly, when this city remained under the juriſdiction of *Venice*, the arms and the patron ſaints of that republic were to be ſeen on them. In this area is alſo erected a braſs ſtatue of pope *Alexander* VII. ſitting, which is the uſual attitude in public monuments erected to the vicars of Chriſt. Behind this ſtatue is a monumental inſcription on the wall of a houſe, by which *Ravenna* teſtifies her gratitude to the holy virgin for averting the plague in 1631, when it raged all over the neighbourhood.

Statue of pope Alexander.

Memorial in honour of the virgin Mary.

Farther on, under an arcade in the market-place, are eight ſmall iron grates, which are ſaid to have been gates taken from the city of *Pavia*, and ſet up as trophies of the valour of the inhabitants of *Ravenna*. The common people are perſuaded that theſe gates were brought from the Holy Land, and that they were thoſe which *Samſon* carried away from *Gaza*: if this were true, he had no very extraordinary load to carry.

Gates of Gaza.

In the council-houſe are to be ſeen ſeveral inſcriptions ſet up in honour of the Pope's legates who preſided here. Such a vice-gerent ordinarily preſides here only three years; after the expiration of which time, a new patent is requiſite to continue him in his office.

Statue of Hercules Horarius.

On a fountain in the area before the Pope's palace is to be ſeen an ancient ſtatue of *Hercules*, bearing on his ſhoulder an hemiſphere that ſerves for a ſun-dial, which is called *Hercules Aſtrologus*, or *Horarius*. Thoſe who believe, with *Voſſius (de Idololatria)* that the ſun was worſhipped under the name of *Hercules*, may eaſily comprehend why this hero was choſen as a ſupport for a ſun-dial *. The club on which this ſtatue leans diſtinguiſhes him from *Atlas*, for whom otherwiſe he might eaſily be taken. According to *Pighi* (in his *Hercules Prodicius*, p. 257.) juſt ſuch another ſtatue, with a celeſtial ſphere, was formerly to be ſeen in *Stefano Bubali*'s *villa* at *Rome*.

How ſcarce good ſpring water, fit for drinking, was anciently at *Ravenna*, appears from *Martial*, who ſays, in his fifth book:

* Some learned perſons before *Voſſius* have, in the worſhip paid to the ſun and moon, traced out all the deities of antiquity, and their conjecture is favoured by *Macrobius*, *Saturn. lib.* i. *c.* 17. who ſays, *Omnia numina maſculini generis ad unum ſolem: feminini generis ad lunam referri.* 'That all the male deities are included in that of the ſun alone, and the female 'in that of the moon.'

Sit

Sit Ciſterna mihi quàm Vinea malo Ravennæ,
Cum poſſim multo vendere pluris aquam.

'I would rather be poſſeſſed of a ciſtern than a vineyard at *Ravenna*, 'where water is ſold at a dearer rate than wine.'

Statue of the virgin Mary.

On the area before the cathedral ſtands the ſtatue of the virgin *Mary*, on the top of a pillar erected to her in the year 1659, *ob reparatam* (perhaps it ſhould be *preſervatam*) *pluries à peſte Civitatem*, 'becauſe ſhe preſerved the city more than once from the plague,' according to the inſcription upon it. The great door of the church is made of rough boards, without any ornaments; but the moſt remarkable thing is, that theſe boards are ſawed out of vines, and ſome of them are twelve feet long, and two ſpans in breadth *. In the cathedral are fifty-two large marble pillars arranged in four rows. In the choir is ſome very old moſaic-work; and in the chapel of the holy ſacrament is a repreſentation of the children of *Iſrael* gathering manna in the wilderneſs, with ſome other paintings, by *Guido Rheni*.

Broad boards of vines.

Cathedral.

Theatine *church.*

Frequent appearance of the Holy Ghoſt in the form of a dove.

In the *Theatine* church is ſhewn the window through which it is pretended the Holy Ghoſt came twelve different times in the ſhape of a dove, after the death of St. *Apollinaris*, at the election of the biſhops his ſucceſſors, and ſettled upon thoſe who were to be elected. St. *Severus*'s pulpit of white marble, *&c.* is kept here with great veneration.

St. Severus's *pulpit.*

Ancient monument.

On the left-hand near the main entrance of the church of St. *Apollinaris*, in the cloyſter, is to be ſeen the following ancient inſcription on a ſtone fixed in the wall:

* *Plin. lib.* xiv. *c.* 1. *init: Jovis ſimulacrum in Urbe Populonia ex una (vite) conſpicimus tot ævis incorruptum: item Maſſiliæ pateram. Metaponti templum Junonis vitigineis columnis ſtetit. Etiam nunc ſcalis tectum Epheſiæ Dianæ ſcanditur vite unâ Cypriâ, ut ferunt - - - - Verum iſta ex ſilveſtribus facta crediderim.* 'The image of *Jupiter* in the city of *Populonia*, cut out of 'a ſingle vine, we ſee undecayed for ſo many ages; as likewiſe the diſh at *Marſeilles*. 'The pillars in the temple of *Juno* at *Metapontum* were of vine-tree: and even the ſteps to 'the temple of *Diana* at *Epheſus* are ſaid to be made of one *Cyprian* vine - - - - but I take 'them to be made of the wild vine.'

Propagatori. Roma
ni. Imperii. fundato.
quietis. publicæ. D.
Fl. Conſtantino.
Semper. Aug. Divi
Conſtanti. Filio
Setorius Sillanus
V. P. Præpoſitus
Fabricæ. Devotu.
N. M. Q. E.

The letters at the end of this inſcription, ſignify *Numini Majeſtatique Ejus.*

Near this is a grave-ſtone, with the following ancient inſcription:

Epitaph of Marcus Coccеius.

M. Cocceio. M. Pollionis. Nepoti
Trib. Pleb. Deſi.
Leg. Pr. Pr. Prov. in
Siciliæ. Quæſt.
Trib. Mil. Leg. XI. Cl.
SeViro Eq. R. XVI. R. St.
Primitivos. Lib.
VI. Vir.

St. Apollinaris's *church.* The church of St. *Apollinaris* deſerves a traveller's notice. On each ſide of it are twelve marble pillars; and the cieling is an old, but beautiful moſaic-work, repreſenting the three eaſtern kings worſhipping the infant *Jeſus*; and alſo ſeveral ſaints, with their names inſcribed over them. In the center is to be ſeen the head of the emperor *Juſtinian*; and from the gold and ſilver ornaments in the moſaic-work, this church is commonly called *il Ciele d'Oro*, or the golden cieling. Cardinal *Ragio*, who died in 1687, has a fine monument here of white and black marble, embelliſhed with ſome excellent ſtatues. The high altar is inſulated, and both the ſculpture and marble about it are exceeding beautiful.

Cardinal Ragio's *tomb.* *Great altar.*

St. Antony's *chapel.* In St. *Antony*'s chapel are ſeveral fine marble ſtatues: the altar is ornamented with black marble pillars; and near the entrance are two pillars of quince-coloured alabaſter, which on that account are very remarkable. The altar of the chapel *delle Reliquie* is decorated with four beautiful pillars of red porphyry. All the other altars in this church are likewiſe of marble, and adorned with many excellent pieces of painting.

Paintings.

Great

Great devotion is paid to the body of St. *Apollinaris*; and on his coffin are three ſilver tablets, on which is engraven a long account of his life and martyrdom. Near the entrance of the church, on the roof, are two moſaic pieces, one repreſenting *Theodoric*'s palace, and the other over-againſt it the old harbour of *Ravenna*. *Corps of St. Apollinaris.* *Moſaic-work.*

In the wall of the convent of St. *Vitalis* is an antique monument, on one ſide of which is a repreſentation of a man, and on the other a woman, with the following inſcription: *St. Vitalis's convent.*

Ancient epitaph.

Oliæ P. F.
Tertullæ
V. Ann. XV. M. VIIII. D. X.
Olius Tertullianus
Filiæ pientiſſimæ & ſibi.

Near the door is the marble monument of *Iſaac*, one of the *Exarchs*, with a *Greek* inſcription.

This convent belongs to the *Benedictines*, and the annual revenues of it amount to upwards of thirteen thouſand *ſcudi*.

The pavement of St. *Vitalis*'s church is very beautiful, and the moſaic-work in the choir is extremely curious; *Ciampini* has inſerted a copper-plate of it in his treatiſe *de Operibus Muſivis*. It ſeems to repreſent the conſecration of this church. The emperor *Juſtinian*, the archbiſhop *Maximilian*, and ſeveral other aſſiſtants, are to be ſeen on one ſide; and the empreſs *Theodora*, with her retinue, on the other. The cieling of this church is painted *in freſco*. On the pavement is ſhewn the ſpot on which St. *Urſicinus* was beheaded. Near it are ſome beautiful pieces of painting, one of which, by *Federico Boracio*, a native of *Ravenna*, repreſents the martyrdom of St. *Vitalis*. It was painted in the year 1583; and the connoiſſeurs are particularly pleaſed with the repreſentation of a woman ſuckling her infant, in this piece. *Church.* *Curious moſaic-work.* *Paintings.*

The chapel of St. *Urſicinus* is called *Sancta Sanctorum*; and on account of the extraordinary ſanctity of this place, no woman is permitted to enter it. Sancta Sactorum.

On the altar *della Madonna* ſtand three beautiful white marble ſtatues of the virgin *Mary*, and two angels. Over another altar, which is likewiſe of white marble, is an excellent *Pietà* betwixt two angels, copied from an original piece in the church of St. *Juſtina* at *Padua*.

The altar of St. *Vitalis* has alſo ſome curious pieces of ſculpture in white marble. Behind it is ſhewn the well, into which the body of that ſaint was thrown. Near the choir is *Æſculapius*, repreſented under the figure of a dragon, and two marble *baſſo-relievo's* ſtanding over-againſt each other. *An Æſculapius.*

This

This church having frequently been damaged by inundations, the following inſcription on a pilaſter is addreſſed to every pious traveller:

Inſcription againſt inundations.

De Die XXVIII. Maji MDCXXXVI.
Nec ſacris parcens ruit unda huc uſque, Viator,
Molliter ut jaceant flumina noſtra, roga.

'On the 28th day of *May*, 1636, the raging flood, without regard 'to the ſacredneſs of the place, penetrated even thus far. O traveller, 'kindly pray that our river may keep quietly within its bed.'

Repreſentation of a ſacrifice.

Near the entrance of the church is a *baſſo-relievo*, repreſenting four perſons in a *Roman* dreſs, to whom four others are bringing an ox. It may poſſibly repreſent a ſacrifice, though no idol is to be ſeen; and, contrary to the rules of perſpective, the fartheſt figure of the groupe ſeems to be the largeſt.

Fault in it.

In the garden of the convent of St. *Vitalis* is a chapel conſecrated to St. *Celſus* and St. *Nazarius*, built by *Galla Placidia* daughter of *Theodoſius the Great*, ſiſter of the emperors *Arcadius* and *Honorius*, and mother to *Valentinian* II. This chapel, which is paved with marble, ſeems to have been intended for a family burial-place; for there are three tombs in it, and on the altar is the following inſcription:

Tomb of the emperor Honorius, *&c.*

*Viator, qui antiqua inviſis, hîc tergemino clauſi marmore jacent Galla Placidia, Honorius Theodoſii Senioris Imperatoris Filii *, Conſtantius Placidiæ Conjux, ac Valentinianus Tertius eorum Filius, mundanæ Celſitudinis reliquiæ & terrenæ caducitatis argumentum.*

'Traveller, who comeſt in ſearch of monuments of antiquity, behold 'the poor remains of worldly grandeur, and an inſtance of the tranſi-'torineſs of ſublunary glory! within theſe three marble repoſitories lie 'incloſed *Galla Placidia*, *Honorius* ſon of the emperor *Theodoſius the* 'elder, *Conſtantius* the huſband of *Placidia*, and *Valentinian* III. their 'ſon.'

Cloſe by is an *Italian* inſcription, ſignifying that *Placidia* lies in the large white marble repoſitory behind the altar, with her brother *Honorius* on her right-hand, and her huſband *Conſtantius*, together with their ſon *Valentinian* III. in a mauſoleum on the left.

* It ſhould be *filius*, and not *filii*: for *Conſtantius*, *Placidia*'s huſband, was not deſcended of the imperial family; but only of a *Roman* patrician houſe. [*Filii* ſeems to refer to *Placidiæ* and *Honorius*, who were both the children of *Theodoſius*, the maſculine gender being uſed here for both.]

Placidia

Placidia is said likewise to have founded the church of St. *John* at *Ravenna*, if the inscription quoted by *Gruter*, p. 1048. but not to be seen in that city, deserves any credit. For it cannot be denied that the vow made to St. *John* the evangelist, when she was in peril of being shipwrecked, renders it very suspicious. The inscription runs thus: *Whether* Placidia *built St.* John's *church.*

Sanctissim. ac. Beatissimo
Apostolo. Johanni. Evangelistæ
Galla. Placidia. Augusta
Cum. suo. Filio
Plac. Valentiniano. Aug.
Et Filio. suo
Justa. Grata. Honoria. Aug.
Liberationis. maris
Vot. solvit.

From this it may be inferred, that the vow might not include the building of the church; but only the erecting of this monument, or votive table.

At one corner of the *Franciscan* convent in the public street is to be seen the tomb of the celebrated *Florentine* poet, *Dante Alighieri*, under cover, and inclosed within iron rails; and over his bust the following words are inscribed within a laurel wreath: Dante's *tomb.*

'To Virtue and Honour.'

And near it, on the left side:

Op.
Petri
Lombardi.

'The work of *Pietro Lombardi*.'

On

On the right-ſide of the poet are the following *Latin* verſes in rhyme, which, as appears by the letters *S. V. F.* i. e. *Sibi Vivens Fecit*, over them, were compoſed by *Dante* himſelf:

His epitaph.

Jura Monarchiæ, Superos, Phlegethonta Lacuſque
Luſtrando cecini, voluerunt fata quoſque.
Sed quia pars ceſſit melioribus hoſpita caſtris,
Factoremque ſuum petiit felicior aſtris.
Hic claudor Dantes patriis extorris ab oris,
Quem genuit parvi Florentia mater amoris.

'Of monarchs rights I ſung, and tun'd my lay
'To hell's dark regions, and the realms of day.
'My better part now ſoars above the ſtars,
'In perfect bliſs, free from inteſtine jars;
'My body lies within this narrow tomb,
'For ever exil'd from its native home *.'

On the left is the following inſcription cut in marble:

Exulem à Florentia Dantem liberatiſſimè excepit Ravenna vivo fruens, mortuum colens. Magnis cineribus, licet in parvo, magnificè parentarunt Polentani Principes erigendo, Bembus Prætor luculentius extruendo pretioſum Muſis & Apollini Mauſolæum, quod injuriâ temporum penè ſqualens Emin. Dominico Maria Curſio Leg. Johanne Salviato Prolegato, magni Civis cineres patriæ reconciliare cultus perpetuitate curantibus, S. P. Q. R. jure ac ære ſuo tanquam theſaurum ſuum munivit, inſtauravit, ornavit.
Anno Domini M. DC. XCII.

'*Ravenna* having very kindly received *Dante*, when he was exiled 'from *Florence*, enjoyed him when living, and reveres his memory 'when dead. The funeral honours paid to his venerable aſhes were 'great, though they are confined in a narrow tomb, firſt erected by the 'princes † *Poletani*; but the prætor *Bembo* raiſed this more ſplendid 'mauſoleum, ſacred to *Apollo* and the *Muſes*. When this had ſuffered 'by the injury of time, the moſt illuſtrious *Domenico Maria Curſi* be-'ing legate, and *Giovanni Salviati* vice-legate, *&c.* the ſenate and peo-'ple of *Ravenna*, by their own authority, and at their own expence, re-

* *Florence.*

† *Guido Poletani*, to whom *Dante* fled for protection, was at that time prince and lord of *Ravenna*. See *Volaterr. Comm. Vrb. lib.* xxi. *p.* 771.

'paired

'paired, embelliſhed, and fenced this monument with iron paliſadoes 'as their moſt valuable treaſure *A. D.* 1692.'

Under ſome *Latin* verſes by *Bernardo Bembo*, on his embelliſhing this tomb with a marble arch, *&c.* is the following inſcription:

An. Sal. M. CCCC. LXXXIII. VI. Kal. Jun.
Bernardus Bembus aere ſuo poſuit.

'Erected by *Bernardo Bembo* at his own expence, in the year of our 'Redemption 1483.'

Miſſon and others aſcribe the repairing of this monument to the famous cardinal *Pietro Bembo*; but the ſubſcription and year both ſhew, that the honour is due to his father *Bernardo Bembo*, a nobleman of *Venice*; with which likewiſe agrees the teſtimony of *Pocciantius de Script. Florent. p.* 45. But that author is miſtaken in placing this tranſaction in the year 1433; whereas it ſhould be 1483, as appears by the inſcription above. *Dante* was born in 1265, and died in 1321. The animoſities of the *Bianchi* and *Neri* factions drove him from *Florence*, his native country; for the former, with which *Dante* ſided, being worſted, were driven out of the city. This poet's proper name was *Durantes*, which, during his childhood, was contracted into *Dante*, the name he was ever after known by *. *Buonanni* affirms, that *Alighieri* was only the name of his father; but that his right family name was *Bello* †. As the poetical genius of *Petrarch* was firſt kindled by his paſſion for his beloved *Laura*, ſo *Dante*'s genius for poetry appeared very early in paſſionate addreſſes to the object of his love ‡. *Beatrix Portinaria* and *Gentucca* were the two nymphs whoſe names he has conveyed down to poſterity; and *Dante*, in a particular poem, introduces Theology under the name of his beloved *Beatrix*, then lately deceaſed. His treatiſe *de Monarchia*, in which he defends the emperor's power in ſecular affairs againſt the uſurpation of the Pope, cauſed him to be declared a heretic by the court of *Rome*.

Some account of Dante.

His proper name.

His miſtreſſes.

Why hated by the court of Rome, *and declared a heretic.*

About three *Italian* miles from *Ravenna*, on the road to *Forli*, and near the river *Ronco*, is ſhewn the ſpot on which the *French*, in the year 1512, obtained a ſignal victory over the Papal and *Spaniſh* army; but with the loſs of their brave general *Gaſton de Foix* duke of *Nemours*.

Gaſton de Foix *killed.*

* *Volaterr. lib.* xxi. *p.* 770. † *Diſcorſo ſopra l'Inferno de Dante, p.* 2, 3, 184.

‡ *Propertius* ſays,

Ingenium nobis ſola puella dedit.

'Beauty alone inſpir'd my infant muſe.'

This nobleman who was then only twenty-four years of age, was celebrated for his valour and conduct, and loſt his life in the purſuit of the enemy, which very much damped the joy of the *French* army. In memory of this battle *Pietro Donato Caſi*, biſhop of *Narni*, and governor of this province under *Paul* III. erected a ſquare pillar here, with the following inſcriptions:

On the weſt-ſide, near the pedeſtal:

Monument of the battle in which he was killed.

Videbis hoſpes hûc parùm attollens caput, inſcriptûs iſte quid velit lapis tibi. Recenſet illam nempe cladem maximam Galli atque Iberi exercitûs, Æmiliam quæ penè totam maculavit ſanguine.

'Stranger, look up, and thou wilt ſee what the inſcription on this 'ſtone means; it gives thee an account of that very great ſlaughter of 'the *French* and *Spaniſh* armies, by which almoſt the whole territory of '*Romagna* was deluged with blood.'

The word *clades* does not relate to the ſlaughter of the *French*, but to the Pope's troops, which the biſhop conceals under the general name of *Spaniards*; probably from a tenderneſs for the honour of the Pope, being willing, as far as poſſible, to ſuppreſs the memory of the victory gained by the Moſt Chriſtian King, *Lewis* XII. when he made war upon the *Vicar of Chriſt*. *Ferdinand* the Catholic King was indeed at that time in alliance with the Pope; but his auxiliaries did not make up the greateſt part of the Papal army.

On the north-ſide of the pillar are theſe words:

Paulo III. Pont. Max. ſedente
Petrus Donatus Cæſius Epiſc. Narn. Utr. Sign. Refer. dum Æmiliæ præſideret locumque hunc conflictûs Ravennatis celebritate clarum diligenter explorâſſet, ne tantæ rei memoriam vetuſtas temporum aboleret, hoc erecto marmore conſervandam curavit.

'In the pontificate of *Paul* III. *Pietro Donato Ceſi* biſhop of *Narni*, &c. 'after a careful ſurvey of this place, famous for the bloody battle of *Ra*-'*venna*, erected this marble, that the memory of that ſignal action 'might not be loſt by the injuries of time *.'

* Some other inſcriptions to the ſame purpoſe, ſignifying that twenty thouſand men were killed on each ſide, are omitted. This circumſtance, as well as the natural conſtruction of the firſt inſcription mentioned above, ſhews that *clades* may be very juſtly applied to the *French* as well as the *Spaniſh* army.

The

The effuſion of blood, however, was not ſo terrible as theſe inſcriptions repreſent it, though ſupported by the authorities of *Platina* and *Ciaconi*; for both armies put together hardly exceeded thirty thouſand men. And *Guicciardini*, *lib.* x. ſays, that though there was no exact account taken of the ſlain in this battle, they amounted at leaſt to ten thouſand, and only one third of that number on the ſide of the *French*. *Juſtiniani*, *Hiſt. Venet. lib.* xi. *p.* 237. affirms, that the *French* loſt ſix thouſand foot, and ſeven hundred horſe; and the *Spaniards* eight hundred horſe, and above eight thouſand foot. This memorable battle, which does great honour to both parties, was fought on the 12th day of *April*, 1512, which in that year happened to be *Eaſter-day*.

On the ſouth-ſide of the above-mentioned pilaſter are theſe words:

Acta ſunt hæc pridiè Idus Aprilis Anno a partu Virginis ſupra ſeſqui milleſimum duodecimo, Julio II. Pont. Max. Chriſtianorum Rempublicam Gubernante.

'This battle was fought on the 12th day of *April*, in the year of 'Chriſt 1512, in the pontificate of *Julius* II. *&c.*'

And over this:

Hinc poſt, cruenta Gallorum victoria Gaſtone perempto, Hiſpanorum reliquiæ evaſerunt. Poſtremo capitur Ravenna à victoribus ac diripitur. Abi.

'This way fled the remains of the *Spaniards* defeated by the *French*, 'whoſe bloody victory coſt them their commander *Gaſton*; and after-'wards *Ravenna* was taken and plundered by the victorious enemy.
'Farewell.'

As we were deſirous of reaching *Piacenza* at the time of its yearly fair, and as a contagious diſtemper raged for ſome weeks at *Ferrara*, we were deterred from viſiting this laſt city *. The roads are likewiſe ſo bad that, though *Ferrara* is but five ſtages from *Ravenna*, it is a whole day's journey; and unleſs it be in very dry weather, there is no travelling the neareſt way.

* The bloody-flux has this ſpring been very fatal all over *Italy*, ſweeping away old and young. Some days there is no going into a church at *Rome* but one ſees (according to the ſhocking cuſtom of the country) corpſes lying in open coffins from morning to night. Poſſibly this cuſtom of expoſing the dead was originally intended to remove all ſuſpicion of poiſon, or a violent death.

Country from Ravenna *to* Bologna.

The diſtance from *Ravenna* to *Bologna* is five ſtages, and the road lies through *Faenza*, *Imola*, and *S. Nicolo*. This road, eſpecially after heavy rains, is ſomething dangerous, as it runs cloſe to the river *L'Amoni*; but this is but a ſmall part of the road, and is afterwards compenſated by the pleaſure of travelling between delightful rows of trees, and a fertile country on each ſide, divided into ſquare incloſures by ditches and hedges interwoven with vines. The ſoil, though it be fruitful, is more clayey, and not ſo black and rich as in the ſouthern parts of *Italy*. Juſt on the other ſide of *Ravenna* I perceived that the common people pronounced the letter *ſ* like the *German ſch*; ſo that inſtead of *ſubito*, they ſay *ſchubito*, or as the *French* would write the latter, *choubito*. This pronunciation prevails as far as *Bologna*; and the inhabitants of this tract of land may not unproperly be called the *Italian Swabians*.

Swabian *dialect of this country.*

Faenza. *Fine earthen-ware made there.*

Faenza is famous all over *Italy* for its fine earthen-ware, few places affording ſuch good clay for that purpoſe as the neighbourhood of this city. The name of *Majolica* given to this ware is a compliment paid to the inventor of it.

The palace, or council-houſe, the fountain on the market-place, the cathedral (in which are ſome good *baſſo-relievo's*, tombs, and ſix beautiful ſtatues in the *Capella di S. Pietro*) are the moſt remarkable objects at *Faenza*.

Imola.

Imola, anciently called *Forum Cornelii*, lies on the *Via Æmilia*, which leads from *Bologna* to *Rimini*; but affords nothing worth ſeeing, except the cathedral, in which is a fine monument of cardinal *Gozzadini*, and three fine *ſarcophagi* of fine marble, adorned with good ſtatues.

Bologna, April 16, 1730.

LETTER

LETTER LXV.

Deſcription of the City of *Bologna.*

SIR,

BOLOGNA, on account of its extent, the number of its nobility and other inhabitants, and the importance of its trade, is, next to *Rome*, unqueſtionably the fineſt and moſt wealthy city in the whole eccleſiaſtical ſtate. Its circuit is between five and ſix *Italian* miles; but the length of it greatly exceeds the breadth, and is ſuppoſed to reſemble a ſhip, the tower of *Aſinelli* being the maſt. The number of inhabitants in this city is ſaid to be near ninety thouſand; but the whole diſtrict, which includes three hundred and eight cities, towns, and villages, contains three hundred and eight thouſand ſouls. The ancient name of this city was *Felſina*, from *Felſinus*, a *Tuſcan* king, who is ſuppoſed to have built it twenty-five years before the foundation of *Rome*. The name of *Bononia* is, by ſome, derived from a ſucceſſor of *Felſinus*, called *Bonus*; but others derive it from the *Boji*. This city had for a long ſucceſſion of years retained a kind of liberty under the emperors of *Germany*, namely, till the year 1278, when it was reſigned, with the reſerve of ſome privileges, to pope *Nicholas* III. But from inteſtine commotions, and wars with the neighbouring ſtates, it continued in a fluctuating condition till the pontificate of pope *Julius* II. who taking advantage of the *Venetian* war, made himſelf abſolute maſter of it, and annexed it to the papal dominions, by expelling the family of the *Bentevoglio's*: however, ſome of that family are the leading men of the city even to this day. On account of their voluntary ſubmiſſion, it was at firſt ſtipulated, that the *Bologneſe* ſhould have the privilege of keeping a nuncio at the court of *Rome*, and an auditor in the *Rota*; that no citadel ſhould be built; and that the effects of the citizens ſhould not be liable to confiſcation on any pretence whatſoever. This compact has hitherto been punctually obſerved; ſo that it is ſaid of *Bologna*, as an extraordinary circumſtance, that it is a city *ſenza fiſco e Citadella*. Eccleſiaſtical affairs are decided by the archbiſhop, and civil matters by a cardinal, with the title of *Legatus à latere*, aſſiſted by a prelate as vice-legate. The legate is either changed or confirmed every three years. The preſident of the council, which conſiſts of fifty ſenators, is the *Gonfaloniere*, who is at the head of the police and revenue.

Bologna, *its extent and ſituation.*

Number of inhabitants.

Its name.

How it came into the pope's hands.

Its government.

The

Genius of the inhabitants. The *Bologneſe* are famous for their vivacity and wit; and particularly for the ſatirical poignancy of their jeſts. However, a ſtranger no where meets with more civility than at *Bologna*. But their aſſiduous application to their ſeveral trades and manufactures is a much more valuable quality than the former.

Silk manufactures. This city carries on a large trade in ſilk; and the little river *Reno*, a branch of which runs through *Bologna*, is extremely convenient for their ſilk-mills, in which a ſingle wheel often turns round four or five thouſand little cylinders or ſmaller wheels with ſurpriſing volocity, and, eſpecially if the ſilk be good and ſtrong, does more work than ſo many thouſand hands in winding it. The motion of this wheel is ſo regulated, as to be eaſily ſtopped, and then the whole machine ſtands ſtill, as in the ſilk-mill at *Utrecht*; for the lifting up of a weight of a ſingle pound only, that hangs in the water, does it.

Silk-mills.

Its trade. The *Bologna* damaſks, ſattins, taffeties, and velvets, are in great repute. This city alſo carries on a conſiderable trade in flax and hemp, and great quantities of the latter are exported to *Venice*, for ſails and cordage. It likewiſe ſupplies the neighbouring provinces with its oil and wine.

Wine. The wine made about *Bologna* is ſo ſtrong, that when it firſt comes from the preſs it is generally diluted with a fourth part of water, except that appointed for the ſacrament, which is made by itſelf, and without any mixture: this net wine is to be purchaſed at the convents.

Many ingenious works are here made of walnut-tree; for the country abounds with thoſe trees. The quinces which grow here are alſo very large, and of an exquiſite flavour. *Bologna* is likewiſe celebrated for eſſences, *Aqua vitæ*, ſoap, and ſnuff; but more particularly for its *Theriaca*, which is openly, and with no ſmall ſolemnity, prepared in the public elaboratory; and another *alexipharmic*, highly eſteemed, which is called *Elettuario di Martino*. Near the river *Setta* is found good rock cryſtal, which at *Bologna* is wrought into ſnuff-boxes, luſtres, *&c.*

Eſſences. Medicines, &c.

The nuns of this city are very ingenious in making moſt beautiful artificial flowers of ſilver, ſilk, muſlin, enamel, iſinglaſs, *&c.* And though the beſt ſort of flowers are made only for preſents, yet abundance of them are to be met with in the ſhops, where travellers may buy them at a moderate price. Fruits of all kinds are alſo imitated in wax, ſo as ſcarcely to be diſcerned at firſt ſight from the products of nature.

Artificial flowers.

Bologna *dogs.* Formerly little dogs of the *Bologna* breed brought no inconſiderable ſums to this city; but at preſent the ridiculous paſſion for thoſe animals is ſo far exploded, that even in *Bologna* itſelf, by the decreaſe of the breed, they are become ſo ſcarce, that one of any tolerable beauty is valued at four or five guineas. Some people tell us, the means uſed for checking the growth of theſe creatures is, to rub their legs and back as ſoon as they are brought forth with ſpirits of wine, and afterwards frequently repeating

repeating the operation. If this be true, the effect muſt ariſe from the heat of the liquor, which dries up the vital juices; and poſſibly this recipe may be better grounded than what is aſſerted in the *Miſcellanea Curioſa Medico-Phyſica*, publiſhed at *Leipſick* in 1670, *viz.* If you anoint the back-bone of a new-born infant with the fat of rats, moles, and bats, they will never exceed the ſtatue of a ſmall dwarf.

This country alſo abounds in honey and wax, great quantities of which are exported; and all kinds of proviſions are here exceeding good, and in great plenty. St. *Marco* and *il Pelegrino* have for ſome years paſt been famous for being the beſt inns in all *Italy*. Fowls of all kinds in theſe parts are very large, and of a particular fine flavour; eſpecially the pigeons, as they are all over *Lombardy*. The *Bologna cervellat*, and its other dried ſauſages, tongues, *&c.* are famous not only throughout *Europe*, but are well known in the *Eaſt* and *Weſt Indies*.

Inns.

Excellent fowls and pigeons.

The *Bologneſe* affirm, that their cheeſe is not inferior to that of *Parma*, and they ſell a great quantity of it under the name of *Parmaſan* cheeſe. From all theſe circumſtances it may be eaſily conceived how *Bologna* came to be ſtiled *la Graſſa*, or the Fat. The ſmall branch of the *Reno*, which runs through their city, has been improved, and rendered extremely commodious for trade; a canal of communication having been cut from it to the lake of *Valle di Marara*, from whence they ſend their merchandizes to *Ferrara* and other places ſituated on the *Po*.

The *Bologneſe* ladies dreſs entirely in the *French* faſhion. The women of the middle claſs generally appear in a black gown, with a black ſilk veil over their heads: but the female ſex here in general enjoy a greater freedom than in moſt cities in *Italy*. I was ſurprized to ſee ſo great a number of blind people in this city, and have not received any ſatisfactory account of the cauſe. One alſo meets with not a few perſons walking the ſtreets with ſpectacles on, who are yet ſo far from labouring under any weakneſs of ſight, that they roll their eyes about on all ſides without once looking through their glaſſes. This faſhion is of *Spaniſh* origine, and is ſuppoſed to be a ſign of greater gravity than ordinary: this has recommended it to the generality of the monks and clergy.

Liberty of the women.

The houſes in moſt of the principal ſtreets have before them a kind of portico, which ſupports the ſecond ſtory. Theſe muſt be allowed to be very convenient in windy or rainy weather, and in ſhading the houſes from the ſun; but they deprive them of that ornament which they would receive from a fine front, or an elegant entrance. As the pillars of theſe portico's are very irregular before different houſes, ſome being high, others low; ſome round, others ſquare or octangular; ſome of ſtone, and others again of wood, they are no great ornaments to the city. Theſe portico's or galleries ſerve only for walking; and that part of the ſtreets where the

Portico's.

the carriages paſs is conſiderably lower *. The roofs of the houſes are of tiles, but flat, with a kind of parapet towards the ſtreets.

The Aſinelli *tower.*

The tower *degli Aſinelli* is by ſome, but erroneouſly, ſaid to be the higheſt in all *Italy*; for the cupola of St. *Peter*'s at *Rome* far exceeds it. The height of it is but three hundred and ſeventy-one feet, and it is aſcended by four hundred and ſixty-four ſteps; of which four hundred and forty-nine bring you to the gallery, and fifteen more to the very top, where the bells hang. The report of a hamper of gilt iron hanging out of this tower *in terrorem* to confeſſors, is without foundation. A monk, for divulging ſome particulars confeſſed to him, having, as the ſtory goes, been put in this hamper, and left to periſh. This tower is ſquare, and the ſteps by which it is aſcended are only of wood. It derives its name from *Gerardo Aſinelli*, who built it at his own charge in 1109. It is a common ſaying here, that from the tower of *Aſinelli* one has a view of *Cento e cinque Città*, i. e. a hundred and five cities. But this is no more than a pun upon the word *Cento*, the name of a ſmall town a little to the northward of *Bologna*; and to make up the five, they bring in *Bologna* with *Imola*, *Butrio*, *Ferrara*, and *Modena*. A like piece of wit one hears in *France* concerning the proſpect from a mountain near the village of *Trente*, between *Beziers* and *Narbonne*, viz. *J'ai vû d'une montagne Trente & deux villes*; i. e. 'I have ſeen from the top of a mountain two-and-thirty 'cities;' but it means no more than, I have ſeen the village *Trente* and two cities; *Trente* being the *French* word for *thirty*.

Riddle on its proſpect.

Leaning tower of Gariſenda.

Near the *Aſinelli* tower is another ſquare tower, called *Gariſenda*, which name ſome derive from the name of the perſon who built it, to emulate the above-mentioned *Gerardo Aſinelli*; and others from the name of the architect. Its height is now reduced to a hundred and thirty feet, the foundation having ſo far given way, that a great part of it fell, or was taken down. The inclination of this tower on one ſide is ſuch, that a plumb-line let down from the top, falls ſeven feet from the wall at the bottom. It is ridiculous to imagine that this tower was originally built in this manner, as it would have been the height of folly to have laid out ſo much money, only to ſhew that ſuch a thing as a leaning tower might be built. This may be demonſtrated at a much leſs expence with the *men* of a draught-board, or a thouſand other ways; and conſequently no great ſkill was required to raiſe ſuch a ſtructure. But that this is not the only leaning tower in *Italy* is well known to thoſe who have been at *Piſa*, *Ravenna*, *Mantua*, or *Venice*.

The tower of *Gariſenda* is quite covered in at the top; and the city-council, in whoſe hands the keys are kept, ſeldom indulge any perſon

* Theſe portico's are ſomewhat like what they call the *Rows* at *Cheſter*.

with the uſe of them to go up the tower, by which it is manifeſt that they have no great confidence in the ſtrength of this pretended maſter-piece of architecture; and, as far as poſſible, endeavour to prevent any motion in it. In the walls of this tower, as in that of *Aſinelli*, are holes ſix or ſeven feet above one another, for the conveniency of fixing ſcaffolds for neceſſary repairs.

Legate's palace.

The palace in which the vice-legate, the *gonfaloniere*, and other officers of ſtate have their apartments, and the ſeveral boards and courts of juſtice are held, ſtands on the great market-place. The front is two hundred and eighteen common paces in length, which, in *A Journey to* Italy, publiſhed under the name of one *de Seine*, is increaſed to one thouſand four hundred and twenty feet. This, however, is but a ſmall exaggeration, in compariſon of the many hundred palpable untruths with which that book is ſtuffed.

Statue of Gregory XIII.

Over the entrance ſtands a braſs ſtatue of pope *Gregory* XIII. who was a native of *Bologna*; the weight of it is eleven thouſand three hundred pounds, and the workmanſhip does great honour to *Minganti*, the artiſt who made it. On the left-hand as one enters the door, is the ſtatue of pope *Boniface* VIII.

Of Boniface VIII.

The interview between the emperor *Charles* V. and pope *Clement* VII. in 1529, when that prince ſubmitted to be crowned by the pope, is commemorated here by the following inſcription on a copper-plate:

CLEMENS VII. PONT. MAX.

Ut Chriſtianæ Reip. ſtatum formaret, cum Carolo V. Imper. Bononiæ congreſſus eſt: In hanc Urbem Cæſar Non. Novemb. a Chriſti Natali 1529 *introiit, pro Templi foribus de More Pont. Max. adoravit, Ejus hortatus conſilio cùm reſtituto in Mediolani avitum Regnum Franciſco Sfortia ac Venetis Pace datâ cunctæ Italiæ otium ac tranquillitatem diu optatam reddidiſſet, Imperii coronam hoc pompæ ordine accepit. Feneſtra hæc ad dextram fuit Porta Prætoria, eâ greſſus Cæſar per pontem ſublicium in ædem D. Petronii deductus, Sacris ritè peractis a Pont. Max. Auream Coronam Imperii cæteraque inſignia accepit; inde cum eo triumphans, exercitu ornatiſſimo præeunte, urbem perluſtravit. Cum ambo in eodem Prætorio totam hyemem conjunctiſſ. de ſumma deliberantes egiſſent, Cæſar poſt ſuum advenum Menſe V. in Germaniam ad tumultus impiorum civium ſedandos, & Bellum Turcicum cum Ferdinando Fratre Pannoniæ Rege apparandum profectus eſt. Hujus rei monumentum hoc Innocentio Cibo Card. Legato auctore, Uberto Gambara Urbis Præf. referente, S. P. Q. B. extare voluit.*

Non. Nov. MDXXX.

'His holineſs pope *Clement* VII. for the tranquillity of the Chriſtian 'commonwealth, had an interview at *Bologna* with the emperor '*Charles* V. in this city on the fifth day of *November*, in the year 1529 'from the birth of Chriſt, who paid the cuſtomary veneration to his 'holineſs before the gate, of the cathedral; and having, at the pope's 'exhortation, given the long-wiſh'd-for tranquillity to all *Italy*, by re-'ſtoring *Franceſco Sforza* to his hereditary dominions the dutchy of *Milan*, 'and by granting peace to the *Venetians*, he received from the hands of his 'Holineſs the imperial crown, with the following ceremony: The win-'dow on the right was the *prætorian*-gate through which the emperor 'entered, and was conducted over a wooden bridge to St. *Petronius*'s 'church, where, after divine ſervice had been ſolemnly performed, he 'received from the Pope's hands the golden imperial crown, and all 'the other regalia; and when this ceremony was over, theſe illuſtrious 'perſons went in a triumphant proceſſion through the city, preceded 'by a fine army. They ſpent the whole winter in the ſame palace, 'concerting deſigns of the higheſt importance, and emulating each 'other in reciprocal tokens of regard and affection; and the emperor, 'about five months after his arrival in this city, ſet out for *Germany*, to 'quell the ſeditions of his rebellious ſubjects, and, together with *Fer-'dinand* his brother, king of *Hungary*, to make preparations for a war 'againſt the *Turks*. In memory of ſuch a glorious tranſaction, this mo-'nument was erected by cardinal *Cibo*, legate, and the ſenate and peo-'ple of *Bologna*, on the fifth day of *November*, in the year 1530.'

How far Charles V. *humbled himſelf to the Pope.*

This inſcription ſays, that *Charles* V. paid the uſual veneration to the pope, without mentioning what that ceremony was. According to *Jovius Maſenius* and *Frundſberg*'s hiſtory, the emperor kiſſed the Pope's foot: but *Burnet*, in his *Hiſtory of the Reformation*, ſays, that the Pope, whom the Reformation, already begun in *Germany*, had probably inſpired with ſentiments of moderation, drew back his foot, and cordially embraced the emperor. Even *Jovius* obſerves, that the Pope, after the emperor was crowned, had the diſcretion not to ſuffer *Charles* V. to hold his ſtirrup; which probably, however, was far from the emperor's intention, who had brought a powerful army along with him, and had already given pope *Clement* VII. to underſtand, that his filial obedience to his Holineſs knew its proper bounds, when any unbecoming condeſcenſion were required of him*: and even when he was at *Bologna*, *Charles*

* The Pope was obliged to permit ſeveral very expreſs limitations of his authority, and confirmations of all the imperial rights before *Charles* V. would take the formulary oath.

The

Charles V. in a public assembly of the Pope and cardinals, insisted on a free council. When the Pope interrupted the imperial secretary of state (who in a *Latin* speech was urging the fitness of such a measure) with the following reprimand: *Quare Tu mihi sic contradicere audes, & dominum contra me incitas?* i. e. How dare you thus contradict me, and set your master against me?' *Charles* took up the cudgels, and in the same language boldly delivered with his own mouth what he had before recommended to his secretary *.

Nothing can be more haughty and arrogant than the compliment that the *servi servorum*, as they were pleased to call themselves, expected should be paid them by crowned-heads, namely, that of holding the stirrup; which they formerly had so much at heart, that they would not suffer themselves to be attended in any other manner by the *Roman* emperors, than as if they were equerries or grooms of the holy See. *Former pride of the Popes.*

At first, indeed, princes might, partly out of complaisance, and partly out of a blind religious zeal, have been drawn in to perform such an unbecoming office; but it was not long before the Popes claimed it as an established right. It is surprising to find the emperor *Frederick* I. after the obstinate refusal of the princes and great men attending him, stooping, in conformity to this old custom, to the indignity of holding pope *Adrian* the fourth's stirrup. Before the emperor could be brought to such an abasement, the pope suffered him to kiss his foot; but refused him the *osculum pacis*, i. e. 'kiss of peace †.' After that time, the like demands, with farther encroachments, were inserted in the *Roman* ceremonial ‡ as a settled point of right; to which, however, several secular princes, who zealously adhere to the papal See, will scarce conform in this article: for the Reformation has, in many particu- Frederick I. *holds the stirrup.*

The coronation was performed on two different days, the *Roman* succeeding the *Lombardian*. *Giucciardini* and *Jovius* have examined the reasons of the city of *Bologna* being chosen for this solemnity preferably to *Rome*.

* See *Muller*'s *History of the* Augsburg *Confession*, p. 409.

† *Vid. Acta Adriani IV. MS. ex Codice Vaticano ap. Baronium tom.* xii. *ad ann.* 1155. *n.* 8. *p.* 403. the last words of which run thus: *Rex Fridericus præcessit aliquantulum, & appropinquante Papa tentorio Regis, per aliam viam transiens descendit, & occurrens Rex ei, quantum jactus est lapidis, in conspectu exercitûs* officium stratonis cum jucunditate implevit ET STREGUAM FORTITER TENUIT. *Tum verò Pontifex eundem Regnum ad pacis osculum primo recepit.* 'King *Frederic* went a little before, and as the Pope drew near to the king's 'pavilion, his majesty passing another way, alighted; and running up to him about a stone's 'throw, before the whole army *with pleasure performed the office of a groom, AND 'HELD THE STIRRUP TIGHT.* Then it was that the Pope first admitted 'the said king to the kiss of peace.'

‡ *Ceremoniale Rom. lib.* i. *f.* 3. *c.* 3. *Quando Papa per scalam ascendit equum, major Princeps, qui præsens adest, etiamsi Rex esset aut Imperator, Stapham equi Papalis tenere debet, & deinde ducere equum per frenum aliquantum, &c.* 'When the Pope mounts his horse, the 'greatest prince who is present, though he be a king or emperor, ought to hold his 'stirrup, and after that, to lead the horse a little way by the bridle, &c.'

lars, opened the eyes of the *Roman*-Catholic laity. We are told, in *Matthew*, ch. xx. v. 26. 'That whoſoever will be the greateſt among 'Chriſt's diſciples, ſhall be the ſervant or miniſter of the reſt.' And probably the Popes had an eye to this text, when they aſſumed the appellation of *ſervi ſervorum*, or the *ſervants of ſervants* *. Never was any yoke ſo galling as that which theſe ſervants have laid on the necks of their fellow-ſervants, being watchful to ſeize every opportunity of increaſing their wealth and power. *Prætextu cœli captant terras.* 'While 'they ſeem intent on heaven only, they endeavour to engroſs the whole 'earth.'

Memorial of a plague in 1650.

An inſcription is to be ſeen on the front of this papal palace, giving an account of the peſtilence with which this place was ſo viſited, that within the city twenty-three thouſand four hundred and eighty-eight perſons died of it; and in the diſtrict belonging to it, eighteen thouſand. The ceſſation of it is ſolely aſcribed to the omnipotence of the virgin *Mary*, and this inſcription was put up in memory of that deliverance.

Among the apartments ſhewn to ſtrangers, there is one called *il Salone d'Ercole*, where is to be ſeen a noble ſtatue of *Hercules*, of an uncommon ſize; it is of *terra cotta*, and by the ſkilful hand of *Lombardi*.

Life and impriſonment of king Henci.

In another little ſaloon is repreſented in *freſco* the moſt conſiderable atchievements of the *Bologneſe*, inſcribed with *Latin* verſes, in which the victory over *Henci* king of *Sardinia* is not forgotten; and under the triumphal proceſſion are theſe words:

Felſina Sardiniæ Regem ſibi vincla minantem
Victrix captivum Conſule ovante trahit.
Nec patris imperio cedit, nec flectitur auro,
Sed putat hoc magnum, detinuiſſe, decus.
Excitat auguſtam regalis carceris aulam,
Sic noſtri victis conſuluere Patres.

'Victorious *Bologna*, amidſt the pomp of a triumph, ſees the king of 'Sardinia, who had threatened to enſlave it, dragged as a captive; and 'diſdaining the offers, and fearleſs of the power of his father, detained 'him priſoner, but in a grand palace built for that purpoſe. Such is 'the treatment our anceſtors gave their priſoners of war.'

* Pope *Gregory the Great* was the firſt who, by aſſuming this hypocritical title, ſet the example to his ſucceſſors. *Johannes Jejunator*, formerly patriarch of *Conſtantinople*, aſſumed to himſelf the name of univerſal biſhop: this arrogancy the artful pope *Gregory* wanted to diſcredit by his pretended humility. *Baronius*, in very pompous terms, extols this condeſcenſion; and obſerves, that the biſhops of *Rome* exhibit a very ſtriking reſemblance of Chriſt's humiliation. It is a great pity that the Popes ſhewed this appearance of humility in name only; and that *Boniface* III. has ſince, out of the ſame ambition with the patriarch, aſſumed the title of *univerſal biſhop*.

The

The firſt three lines are written in black, with the letter *N* near them. The three following are in red, and on one ſide of them *PÆ.*

Henci was a natural ſon of the emperor * *Frederick* II. who oppoſing the Pope's grant of the iſland of *Sardinia* to the *Piſans*, ſent his ſon, who was married to *Adela*, a *Sardinian* princeſs, with an army, which at firſt gained great advantages over the Pope and *Piſans*; and afterwards, with the like ſucceſs, aſſiſted the *Modeneſe*. It is commonly reported here, and the *Bononian Hiſtoriographers* alſo relate, that *Frederick* II. offered for his ſon's ranſom a gold-ring as large as the circumference of the city. Probably ſome equivocation was apprehended in the offer, as the thickneſs of the ring was not ſpecified; and conſequently it might have proved only a piece of gold-wire of ſuch a length as to incloſe the city. The long impriſonment of *Henci* might alſo be owing to the death of the emperor, which happened ſoon after, *viz.* in 1250; this unfortunate prince being forgot amongſt the diſturbances of the *interregnum*. So far is certain, that he remained a priſoner at *Bologna* from the year 1249 till his death, which happened in 1272. To ſay that this palace, at preſent the reſidence of the legate and other great officers, was built merely for the reception of that captive prince, is an idle piece of oſtentation, the falſity of which appears at firſt ſight, as ſuch a vaſt edifice would require more years in building than a priſoner could naturally be expected to remain among them. Beſides, *Sigoni*, in his *Hiſtoria Bononienſis*, *lib.* iv. *p.* 78. and *lib.* vi. p. 115. ſays, that one of the public palaces, called *il Palazzo vecchio del Commune*, or *del Podeſtà*, was begun in the year 1200, and the other diſtinguiſhed by the name of *Palazzo Maggiore* in the year 1245. Now the latter is the palace in queſtion, and, as appears by this date, was built before *Henci* was taken priſoner. However, *Maleſpini* does the *Bologneſe* great injuſtice, by ſaying, in *cap.* cxi. *p.* 97. that they locked up this prince in an iron cage, and confined him in it as long as he lived. *Account of Henci.*

Over the *Salone d'Ercole* is the *Sala Farneſe*, ſo called from a marble ſtatue of pope *Paul* III. who was of the *Farneſe* family. The cieling and walls of this apartment were painted by the beſt maſters in *Bologna*, at the expence of cardinal *Farneſe*. Among others, *Emilio Taruffi*, and *Carlo Cignani* have united their ſkill in a piece, repreſenting *Francis* I. king of *France* touching for the evil at *Bologna*, in the preſence of pope *Leo* X. by virtue of the miraculous power of healing aſſumed by his predeceſſors the kings of *France*. As to any one miracle peformed by *Leo* X. hiſtorians are entirely ſilent: and the Proteſtants poſſibly exceed the *Sala Farneſe.*

* *Vid. Continuator Martini Poloni, p.* 1417. *Riccobaldus Ferrarienſis in Hiſtoria Imperator. p.* 1174.

truth,

Suſpicions concerning Leo X.

truth, in aſſerting that he was an Atheiſt *. However, *Jovius*, a zealous popiſh hiſtorian, in his *Life of* Leo X. acknowledges this Pope to have been ſuſpected of being given to unnatural luſts, and makes no ſecret of his ſenſuality and voluptuouſneſs; to which vices other authors †, of unſuſpected veracity, add his exceſſive love of hunting, fowling, muſic, ſpectacles, and feaſting. That he chiefly delighted in the frivolous mirth of ſycophants, buffoons, and jeſters, is affirmed by *Matthieu*'s *Hiſt. de Henry IV. lib.* vii. *t.* ii. *p.* 716. And on the contrary, the little eſteem he had for divines, and his preference of poetry, mythology, and other profane ſciences to thoſe of his profeſſion, appears even from *Pallavicini*'s *Hiſtory of the Council of Trent*. With ſuch diſpoſitions it may well be ſuppoſed, that *Leo* X. when he ſaw *Francis* I. a libertine young king, aſſume to himſelf a power of working miracles, thought, as *Cato* the *Cenſor* did of the *Aruſpices*, (which he is ſaid indeed not to have concealed) 'That one could not look upon the other without laughing ‡.'

Other fine paintings in the Sala Farneſe.

Another fine piece of painting in the *Sala Farneſe* repreſents the public entry of *Paul* III. into *Bologna*. The aqueduct by which cardinal *Alborno* has immortalized his name in this city, is repreſented in this piece by a plan of it laid before him. The coronation of *Charles* V. is by *Luigi Scaramuccia di Peruſa*. Laſtly, among the remarkable tranſactions of the republic is alſo claſſed the acquiſition of a portrait of the virgin *Mary*, ſaid to be painted by St. *Luke*.

The Aldrovandi *muſeum.*

The *Aldrovandi* muſeum, which is kept in this place with ſuch care, that it is never opened but in the preſence of a ſenator, conſiſts, among other curioſities, of a hundred and eighty-ſeven folios, and above two

* The great confidence which our forefathers repoſed in this Pope inclines us *Germans* to a tenderneſs for his character; and it muſt be owned he was not without ſome eminent qualities: but they extremely deviated from *German* ſincerity, or had too good an opinion of him, when at the renewal of the *concordat. nat. German.* they termed him a zealous patron of religion, and a ſhining example of ſanctity. It is alledged, in extenuation of his irregularities, that he was very early exalted to the papal ſee. *Luther*, who in this Pope's time reſtored the truths of the goſpel to their primitive purity, proſtrates himſelf before him with the moſt implicit veneration. *tom.* I. *epiſt. p.* 71. *an.* 1518. *Quare, Beatiſſime Pater, proſtratum me pedibus tuæ beatitudinis offero cum omnibus, quæ ſum & habeo; viviſica, occide, voca, revoca, adproba, reproba ut placuerit, vocem tuam Chriſti vocem in te præſidentis & loquentis agnoſcam. Si mortem merui, mori non recuſabo.* 'Wherefore, moſt holy father, I proſtrate 'myſelf at thy ſacred feet, offering myſelf and all that I have: come life, come death, 'call me, reject me, approve me, condemn me, as it ſeemeth good to thee. In thy voice 'I hear that of Chriſt ſpeaking through thee his vicegerent. If thou thinkeſt I deſerve 'death, I ſhall willingly ſubmit.' And *Leo* himſelf does *Luther* the juſtice to ſay: *Che fra Martino Luthero haveva un belliſſimo ingegno, e che coteſte erano invidie frateſche.* 'Brother 'Martin Luther is a perſon of an extraordinary genius, and theſe are only monaſtic 'bickerings.'

† *Onuphrius in vita p.* 396. *Ciacon. in vit. p.* 327. *Natalis Alex. tom.* VIII. *p.* 34.

‡ *Cicero lib.* ii. *de Divinat. Cato mirari ſe ajebat, quod non rideret aruſpex aruſpicem cum vidiſſet.*

hundred

hundred bags full of ſingle leaves, all written by the hand of that indefatigable perſon. Here is alſo ſhewn the portait of a woman, with a beard as long as that of a *capuchin* monk, whom *Aldrovandi* affirms to have ſeen. This collection has been enriched with the cabinet of the marquis *Coſpi*, which contains a great number of valuable medals, as may be ſeen in the printed catalogue of them. On the ſtairs, and over the doors of the apartments, are the buſto's of ſeveral Popes, as *Urban* VIII. *Innocent* X. *&c.* *Bearded woman.*

The military ſtores and artillery, with arms for ſix thouſand men, are alſo kept in this place. The phyſic-garden in the court of it is very ſmall, and has nothing remarkable in it. The area before the palace is three hundred and ſeventy feet long, and three hundred broad. The fountain in this area, together with the leaden pipes, *&c.* are ſaid to have coſt ſeventy thouſand *ſcudi d'Oro*, or golden crowns; and it is indeed a very noble ornament to it. The braſs ſtatues erected here are by *Giovanni di Bologna*; the others are by *Antonio Lupi*; but the diſpoſition of the whole work was left to *Lauretti*. The ſtatue of *Neptune* on the top is eleven feet high. Within the baſon are a great number of dolphins ejecting water, and four women with three ſtreams iſſuing out at each breaſt. The only exception to this ſuperb work is, that the jetteaus are not proportional to the ſize of the figures. *Arſenal.* *Phyſic-garden.* *Fountain.*

The mint affords nothing remarkable. The ballancer or preſs uſed for coining, moves like the pendulum of a clock, and in a minute ſtamps fifteen or ſixteen pieces. The privilege of coining was firſt conferred on this city in the year 1291, by the emperor *Henry* V. and on the large pieces coined here is the following legend alluding to the univerſity of *Bologna*, which formerly was in ſuch reputation: *Bononia docet*. And on the ſmaller pieces, the important word *Libertas*; but both at preſent are uſed with little propriety. *Mint.*

A connoiſſeur in painting will meet with a great deal of entertainment in the private palaces of this city.

In the *Palazzo Bonfiglioli*, beſides ſeveral beautiful pieces by the *Caracci's*, are about fifty drawings by the moſt celebrated maſters; among which are the *Maſſacre of the Innocents*, by *Raphael*; *Veturia* and *Coriolanus*, by *Baptiſta Franco*, * &c. All theſe pieces are elegantly framed and glazed with ground glaſs, which not only preſerves them from the duſt and the fingers of the beholders, but gives no little addition to their beauty. *Paintings in Bonfiglioli palace.*

The *palazzo de' Campeggi* is built with free-ſtone of a diamond cut, and was once the reſidence of the emperor *Charles* V. Here alſo, in the time of *Julius* III. and *Paul* III. the biſhops and prelates appointed to aſſiſt *Campeggi palace.*

* *Livy*, *lib.* ii. *c.* 40. calls *Coriolanus*'s mother *Veturia*, and his wife *Volumnia*, which names are uſed *vice verſâ* in *Plutarch*; but *Aurelius Victor*, *de viris illuſtribus*, follows *Livy*.

at

at the council of *Trent*, held their meetings in the year 1547, when the unhealthfulneſs of the air had obliged them to leave *Trent*. In the garden is a lion of white marble, formerly erected at *Ravenna* by the *Venetians*; but when that city fell under the papal yoke, it was brought hither.

Bentivoglio *palace.*

The ſpacious ſuperb palace, which formerly the family of the *Bentivogli* had in *Bologna*, was, upon their expulſion out of the city in the year 1507, totally demoliſhed and razed: however, they have ſince built a very fine houſe in another part of the city.

Caprara *palace.*

But the palace which moſt gratifies a traveller's curioſity is that of *Caprara*, where he cannot but admire the double ſtair-caſe, the large looking-glaſſes (which are ſeldom ſeen in the *Italian* palaces, and what they have are generally but very mean) the tapeſtry hangings, and the richneſs of the other furniture. Here are particularly a great many ſmall coffers of admirable *Florentine*-work; one of raiſed mother-of-pearl, another with ſix large, and as many ſmall, pillars of rock-cryſtal; ſeveral curious works in ivory and wood, and general *Caprara*'s braſs ſtatue on a pedeſtal of red porphyry, ſupported by a *Turk*. At the corners of a ſplendid gallery are cloſets filled with ſhells and other marine productions; but both the ſides of it are taken up with four large tables, covered with *Turkiſh* utenſils, belts, money, furniture, *&c.* count *Tekeli* and prince *Ragozzi*'s cabinets; two ſwords ſet with diamonds, preſented to general *Caprara*, one by the emperor *Leopold*, and the other by *Auguſtus* king of *Poland*; the golden-fleece, and ſeveral other curioſities within glaſs-caſes, and little braſs ſtatues on the top of them. The walls are hung with *Turkiſh* arms in the form of trophies. In this gallery are likewiſe ſome fine paintings; among which is the death of *Brangandini*, who was flead by the *Turks*, painted on wood. Here are alſo two beautiful tables of *Florentine*-work, and ſeveral large ſilver vaſes. The laſt male heir of the *Caprara* family died in the year 1724; and his daughter, on her marriage with a gentleman of the name of *Montecuculi*, inſiſted, that he ſhould take upon him the name of *Caprara*; which he agreed to, rather than loſe her fortune of eighty thouſand *ſcudi* a year: however, the *Caprara* family is not the richeſt in *Bologna*; for thoſe of *Magnani*, *Pepoli*, and *Ranucci* are poſſeſſed of a hundred thouſand *ſcudi* or crowns ſterling a year.

Rich families in Bologna.

Paintings by the Caracci *in the* Favi *palace.*

On the cieling of a *ſaloon* of the *palazzo de' Favi* are the adventures of *Jaſon* in eighteen pieces painted in *freſco* by the two brothers *Auguſtino* and *Annibal Caracci*, under the inſpection of their uncle *Luigi*. In another apartment are painted on the frize twelve paſſages of the *Æneid* painted in *freſco* by *Luigi Caracci*, copper-plates of which are to be had at *Roſſi*'s in *Rome* for two *ſcudi*, under the following title: *Galleria dipinta*

dipinta in Bologna in caſa de' Signori Favi, colle favole di Enea, ſecondo la deſcrizione di Vergilio, colorite da tutti trè i Caracci, Annibale, Agoſtino e Ludovico, intagliata in acqua forte da Giuſeppe Maria Mitelli, libro in XVII. fogli reali per traverſo. The reſt of the adventures of *Æneas* are painted in ten pieces by *Albani*, under the direction of *Luigi Caracci*, and his other diſciples have finiſhed the remainder; but the latter are in a different apartment, and under every picture is a *Latin* verſe out of the *Æneid*, explaining the ſubject. On the frize of one apartment are ſeveral landſcapes in *freſco*, by the cavaliere *Creti*; by whom are two other pieces, repreſenting painting and muſic by two women. Several other fine pieces of painting are likewiſe to be ſeen in this palace, and particularly ſome very delicate drawings with a pen. *Other pictures.*

On a wall in the *Palazzo de' Legnani* are ſome imperfect remains of a piece of painting in praiſe of pope *Julius* III. by *Nicolo del Abbate*. Under the papal crown are theſe words: *Innocentes manibus & mundi corde.* A motto little applicable to *Julius* III. *Paintings in honour of* Julius III.

The *Palazzo Magnani* is finely furniſhed; but the moſt remarkable thing here, is the hiſtory of *Romulus*, painted in *freſco* by the three *Caracci's*. Count *Carlo Ceſare Malvaſia*, in the third part of his *Felſina Pittrice*, and other connoiſſeurs give the preference to the piece repreſenting *Romulus*'s victory over *Numitor*'s ſhepherds, which was done by *Auguſtino Caracci*; but it is a great diſadvantage to all theſe maſterpieces, that the beauty of the colouring is faded, and on that account they are not beheld with the ſame pleaſure and admiration as the noble works of thoſe artiſts in the *Farneſian* palace at *Rome*. Magnani *palace.*

In the *Mareſcotti* palace are ſeveral fine pieces of painting, and a very ſuperb double ſtair-caſe. Palazzo Mareſcotti.

The *Palazzo de' Molari* exhibits a good collection of paintings; but is chiefly remarkable for a meridian-line drawn by Dr. *Montanari*. Palazzo de' Molari.

The *Palazzo de' Monti* ſhews the genius of the *Italian* nobility for decorating their palaces with collections of paintings and other curioſities; who often abridge themſelves of a great many of the conveniences of life, in order to be poſſeſſed of ſomething which attracts the admiration of other people, and eſpecially of foreigners. The firſt floor of this grand edifice, conſiſting of above thirty apartments, which are by far the beſt, is never, or at leaſt very ſeldom, inhabited, and then only for the reception of ſome perſon of diſtinction; the general uſe of them being only to diſplay an amazing collection of paintings and other curioſities. Beſides the great number of pieces by *Albani* and the *Caracci's*, here is a gallery painted by young *Cignani*; together with a very large piece of painting repreſenting the raiſing of the ſiege of *Turin*, by *Antonio Caſa*. In another apartment is to be ſeen a woman aſleep, with a wanton boy laughing, Palazzo de' Monti. *Humour of the* Italian *nobility.*

laughing, whilſt he lets down a mouſe hanging by a thread upon her breaſt. In this piece the expreſſion is very ſtrong, and the mouſe is admirably done. This palace is well furniſhed, and the apartments are lofty and magnificent. The *Bologneſe* family of *Monti* claims kindred with pope *Julius* III. who was a *Florentine*.

Palazzi di Pepoli.

The *Palazzo di Pepoli* is a fine edifice, and is remarkable for its ſuperb ſtair-caſe, ſpacious hall, fine tapeſtry and other rich furniture. Here is to be ſeen a ſilver triumphal car, with two ladies ſitting in it, which moves by clock-work about the room, as if it was drawn by two lions. The beſt paintings in this palace are the cieling-pieces.

Palazzo Ranucci.

The palace of *Ranucci* is likewiſe built in a grand taſte, with a noble ſtair-caſe, and ſpacious lofty rooms. Here is ſome beautiful tapeſtry made at the *Gobelins*, and ſeveral cloſets full of *Florentine*-work, ſilver vaſes, and other furniture; particularly a clock of raiſed inlaid work of gems on a ground of *lapis lazuli*. The height of the chapel takes up three ſtories of the houſe. Among the paintings in this palace are,a fine piece of perſpective, by *Agoſtino Mitelli*; St. *Jerom*, and *Joſeph* flying from *Potiphar*'s wife, by *Guido*; the fall of *Haman*, by *Antonio Gionima* (a new piece, where the beautiful figure of *Eſther* is particularly admired;) and the portraits of the great dukes of the *Medicis* family. In the upper ſaloon is an indifferent piece of the Reception of the king of *Denmark* at this palace, with theſe words under it:

Paintings.

Fridericus IV. Daniæ, Norvegiæ,
Gothiæ ac Vandaliæ Rex,
Ranutiæ Domûs bis hoſpes
MDCCIX.

'In this palace of *Ranucci*, *Frederick* IV. king of *Denmark*, *Norway*, 'the *Goths* and *Vandals*, was twice entertained in the year 1709.'

Facing it is a piece repreſenting the coronation of the emperor *Charles* V. as performed by the Pope at *Bologna* in the year 1530.

The Ranucci *villa.*

The family of *Ranucci* have alſo a charming villa, of which, together with the *Dominican* Convent, one has a fine view from the *Monte della Guardia*.

Sampieri *palace.* *Admirable picture by* Albani.

In the *Palazzo Sampieri* are ſeveral pieces, by the three *Caracci's*; and one of the beſt that was ever done by *Albani*, repreſenting *Cupid* kiſſing his mother *Venus*, and, with an air of triumph, as it were to ſhew his power, pointing at the rape of *Proſerpine* by *Pluto:* and near him is a groupe of ſportive loves joining in a dance.

Not

Not far from the church of *Madonna di Galiera*, *Gieronimo Treviſano* has painted in *chiaro oſcuro*, on the outſide of the wall of the *Palazzo di Volta*, ſeveral remarkable tranſactions of the *Roman* commonwealth; but it is almoſt defaced by length of time. In the apartments are to be ſeen the works of *Mitelli*, and ſeveral other painters. Beſides another palace in this city, the family of the *Volta* have a ſeat at *Caſaralta*, where the following enigmatical epitaph, on which ſo many of the *literati* have already exerciſed their wits, is to be ſeen:

Palazzo di Volta.

Seat of the di Volta *family.*

Ænigmatical epitaph.

D. M.
Ælia Lælia Criſpis
Nec Vir, nec Mulier, nec Androgyna,
Nec Puella, nec Juvenis, nec Anus,
Nec Caſta, nec Meretrix, nec Pudica,
Sed omnia,
Sublata
Neque Fame, neque Ferro, neque Veneno,
Sed omnibus,
Nec Cælo, nec Aquis, nec Terris,
Sed Ubique jacet.
LVCIVS AGATHO PRISCIVS
Nec Maritus, nec Amator, nec Neceſſarius
Neque Mœrens, neque Gaudens, neque Flens
Hanc
Nec Molem, nec Pyramidem, nec Sepulchrum,
Sed omnia
Scit & Neſcit Cui Poſuerit.

'Sacred to the *Manes* of
'*Ælia Lælia Criſpis*, who was neither male, female, nor hermo-
'phrodite; neither a girl, a youth, nor an old woman; neither chaſte,
'a whore, nor a modeſt woman; but was all theſe. She died neither
'by famine, ſword, nor poiſon; but by all three. She lies neither in
'the air, nor in the waters, nor in the earth; but every where. *Lu-*
'*cius Agatho Priſcius*, who was neither her huſband, nor gallant, nor re-
'lation; neither weeping, rejoicing, nor mourning, erected this, which
'is neither a fabric, a pyramid, nor a tomb, but all three; but to whom,
'he knows, and yet knoweth not.'

Under this ænigma are the following words:

Ænigma
Quod peperit gloriæ
Antiquitas,
Ne periret inglorium
Ex antiquato marmore
Hic in novo reparavit
Achilles Volta Senator.

'That this Ænigma, the invention of ingenious antiquity, might not 'be loſt by the decay of the ancient marble on which it was firſt en- 'graven, it ſtands here cut in freſh characters, by order of *Achilles* '*Volta*, a ſenator.'

Explanations of it.

On the four ſides of the ſame ſtone are twelve different explanations of this epitaph, with the names of their ſagacious authors. *Mario Michael Angelo* will have it to be Rain; *Fortunius Licetus*, the beginning and ending of Friendſhip; *John Caſper Gevartius* interprets it to be Love; *Zachary Pontinus* ſays it was deſigned for the remains of three different perſons; *Johannes Turrius* is of opinion that it is the *Materia prima*; *Nicholas Barnaud*, that it is an Eunuch, or the philoſopher's ſtone; *Agathias Scholaſticus* (if that was his name) affirms it to be *Niobe*; *Richardus Vitus* will have it to be the rational Soul, or the *Idea Platonis*, and *Ovidius Montalbanus*, Hemp. Count *Malvaſia*, in a particular treatiſe entitled *Ælia Lælia Criſpis non nata reſurgens*, interprets it of a daughter promiſed to a perſon in marriage, who died pregnant with a male child before the celebration of her nuptials *.

Beſides theſe learned perſons, *M. de Cigogne Ingrande* has diſcovered pope *Joan* in it; the celebrated *Boxhorn* † ſays it is Shadow; and a ludicrous hand has

* Whether this be our author's meaning, I cannot ſay, it being ſomething obſcure in this paſſage; but it is ſomething applicable to the ænigma, though I know not whether it be agreeable to *Malvaſia*'s interpretation, having never ſeen it.

† In the *Acta Eruditorum Lipſienſ. menſ. Mart. ann.* 1732. is an anonymous letter, in which the author interprets this riddle of a monument erected by one of the *Ælian* family to his own Soul, where he puts the letters *A. M. P. P. D.* at the beginning of the epitaph, denoting *Animæ Meæ Propriæ Dico.* This interpretation he ſupports as grounded on the old inſcription; but adduces no proof. Not to mention that thoſe letters are not on the *Bologna* epitaph, but only on an old copy at *Milan*, ſuppoſed by *Malvaſia* to be ſpurious; and to the end of which is tacked the following addition, not to be found in the epitaph of *Bologna*:

Hoc eſt ſepulcrum intus cadaver non habens,
Hoc eſt cadaver ſepulchrum extra non habens,
Sed cadaver idem eſt & ſepulchrum ſibi.

'Here

has taken the liberty to ſcratch on the ſtone under the above-mentioned illuſtrations *Un Petto*, or a *F—t*. The original epitaph is ſaid to have been broken to pieces in the laſt century, and the fragments were made uſe of in laying the foundation of this houſe; and what ſeems not a little ſurpriſing, all the explanations hitherto given of this inſcription have their difficulties. And though *Malvaſia*'s has the moſt probability on its ſide; yet the particulars are grounded on ſo many hiſtorical circumſtances, that an ingenious pen would not be much at a loſs to cook up a romance out of them. Give me leave to ſubjoin another ænigmatical inſcription, though it be ſomething ſatirical, made on a woman at *Baſil*, who lived fifteen years in the matrimonial ſtate with an eunuch:

Another ænigma of the ſame kind.

Palladiæ Veneris, vel Veneriæ Palladis
Thalamum Sepulchro ſimilem cernis.
Ubi Virgo ſimul & Matrona, Nupta & Innupta,
Nec Sterilis, nec fœcunda: nec Uxor, nec Pellex:
Conjux ſine conjuge: Cœlebs ſine cœlibatu.
Annos quindecim, ſine querela,
Cum Viro jacuit ſemiviro.
Mirante naturâ, tamdiu potuiſſe fœminam
Sic jacere, vel tacere *.

'Behold a marriage-bed, or rather a grave, of a lady endowed with 'the beauty of *Venus*, joined with the prudence of a *Pallas*; who was at 'once a virgin and a matron, married and unmarried; neither barren 'nor prolific, neither wife nor concubine; a wife without a huſband; 'ſingle, and yet not in a ſtate of celibacy. Here ſhe lay fifteen years 'without any complaints, with a man who was but half a man, while 'nature itſelf admired that a woman could lie or be ſilent for ſo long a 'time under ſuch circumſtances.'

I ſhall not take upon me to decide, whether the ſilence of the abovementioned *Pallas* be more wonderful than her patience; or than the ignorance of another wife, who lived ſome years with an impotent huſband, without being ſenſible of his deficiency; for ſhe imagined that the reſt of the world had no further commerce together than ſhe and her

'Here is a ſepulchre without a corps; here is a corps without a ſepulchre: the corps 'and ſepulchre are one.'

[A correſpondent of the *Mercure de France* will have this epitaph to be deſigned for *Lot*'s wife.]

* *Vid. Comes Emanuel Theſaurus, in Idea argutæ & ingenioſæ dictionis, p.* 455.

huſband.

huſband. *Hilarion de Coſte*, in his *Eloges des Dames illuſtres, tom. I. p.* 697, relates this ſtory of *Iſabella di Gonzagua*, the wife of *Guido Ubaldi* duke of *Urbino*, who died in 1508: but now, ſince women are better acquainted with the ſecrets of nature, their knowledge renders them leſs patient under ſuch diſappointments. To what a degree of immodeſty not a few are arrived, appears from their proceſſes for divorces *ex capite impotentiæ*.

Poëti garden. The *Giardino de Poëti* at *Bologna*, ſo extolled by ſome travellers, is in reality but meanly laid out. It derives its name from the family of the *Poëti*, to which it belongs.

Grotto out of the Porta S. Mamala. A little without the *Porta S. Mamala* is a paſſage through a garden into a grotto, in which is a ſtatue of *Venus*, ſome ſhell-work on the walls, and ſeveral ſmall baſons filled with water for baths. This work generally paſſes for a bathing-place of the ancient *Roman* emperors; but I am of opinion, that the chief deſign of this work was to find out a good ſpring of water: for many paſſages are hewn in the rock, in which are ſeveral ſprings, at laſt meeting in a deep reſervoir; and from thence the *Aqueduct.* water is conveyed by an aqueduct, which is to be ſeen behind the church *dell' Annonziata* to the large fountain in the area before the *Palazzo Publico*. The lapidious concretions that hang on the bricks with which the above-mentioned ſubterraneous paſſages are lined, perfectly reſemble the incruſtations on the pillars in the *Piſcinæ Mirabilis* at *Baiæ*, and are ſo hard and tenacious, as not to be ſeparated without damaging the brick-work. In ſome places theſe ſtrong concretions are of ſuch a thickneſs, that an altar has lately been made of them at *Bologna*.

St. Agnes. I come now to the eccleſiaſtical edifices at *Bologna*, and ſhall begin with St. *Agnes*'s church, which belongs to the *Dominican* nuns. This church *Fine painting.* is finely gilt and painted; among the latter the martyrdom of St. *Agnes* over the high altar is one of *Domenichino*'s beſt pieces.

St. Antony. In St. *Antony*'s church, over the great altar, is an admirable piece, by *Luigi Caracci*, repreſenting the preaching of the primitive hermits. On another altar is a picture of the virgin *Mary* with her divine infant, with a groupe of angels hovering over her; St. *Francis* and St. *Carlo* in a de-*Abſurd repreſentation of the Holy Ghoſt.* vout poſture, *&c.* In the oratory or ſmall chapel near this church is a moſt beautiful piece, repreſenting the Annunciation, by *Tiarini*; but with this preſumptuous abſurdity, *viz.* God the father is repreſented above, in heaven, holding a dove in both his hands, juſt as if he was going to let it fly. The convent near this church is called *Col-*Montalto *college.* *legio di Montalto*; for it was converted by pope *Sixtus* V. from an hoſ-pital into a convent. Here is a good library, which is prettily painted *Miraculous image of St.* Antony. in *freſco*, by *Geſſi*. On the wall without the college is a miraculous image of St. *Antony*, before which a perjured man being once brought,

all

all his flesh, as the fable goes, was instantly reduced to ashes, and fell off his bones. On the festival of that saint those ashes and bones are publicly exposed to the devotion of the credulous people.

Before St. *Bartholomew*'s church stands a marble statue of St. *Petronius*, by *Brunelli*. This church is divided into three isles, and that in the middle is of a remarkable height. All the three make a fine appearance, and are excellently painted, particularly that on the south-side. *Angelo Michael Colonna*, as is mentioned in an inscription, from a motive of devotion, performed this grand piece, and some others, without any reward. The high altar is of beautiful marble, with some figures inlaid. An Annunciation, by *Albani* to be seen here, is accounted an incomparable piece; and indeed nothing can surpass the expression of the Virgin's admiration; though, in my opinion, it is not accompanied with that humility, and, as it were, blushing modesty, which are expressed in some of the best pieces on this subject. The two other pieces, representing the Nativity, and the flight to *Egypt* are also by the same master. On the outside of the cloyster which faces the street, and consists of ten arches, are some fine *basso-relievo's*, by *Formigini*; with the life of St. *Gaetano*, painted from *Cignani*'s designs.

Statue of St. Petronius. *St.* Bartholomew's *church.*

In the vestry of the *Capuchins* church is a Crucifixion, by *Guido Rheni*, which is extremely admired as a real master-piece.

A masterpiece by Guido.

The *Certosini*, or *Carthusians*, whose convent is without the city, are in possession of that celebrated piece of *Agostino Caracci*, in which St. *Jerom* is represented receiving the sacrament at the point of death, and taking leave of his friends. This picture stands on the great altar; and in a chapel on one side of it is St. *John* preaching in the wilderness, painted by *Luigi Caracci*, who in this piece strove to emulate *Agostino Caracci* in that mentioned above. By the same master is also the Scourging of Christ. Here is also a capital piece, representing the Baptism of Christ, by *Elizabeth Sirani*; and the feast where *Mary Magdalene* anoints our Saviour's feet, by her father *Giov. Antonio Sirani*. St. *Bruno* kneeling before the holy virgin, is by *Guercino*; the Ascension of Christ, by *Bibiena*; the Descent from the Cross, by *Gessi*; St. *Catharine* of *Sienna*, by *Tiarini*; and Christ led to the place of execution, a capital piece, is by *Massari*.

Fine painting at the Certosini.

The church *ad Corpus Domini*, belonging to the nuns of St. *Clare*, has been newly rebuilt, and suitably ornamented; the roof was painted by *Franceschino*. On the right-hand, near the entrance, is a beautiful altar, adorned with red and white marble pillars. Here are also two fine pieces by *Luigi Caracci*; one represents Christ descending into the *limbus patrum*, and the other the Interment of the virgin *Mary*. The undecayed body of *Catharine de' Vigri*, a *Bolognese*, the foundress of this convent, who died in the year 1463, is preserved by the nuns as a relique

Ad Corpus Domini *church.*

Superstition about the corpse of Catarini de' Vigri.

relique of ſingular value. The body is ſitting in a chair, and looks like a dried mummy. As to the fragrant odour emitted by this corps, that may be effected without any difficulty; but that its nails and hair are continually growing and often cut, is what, out of mere complaiſance to the fair nuns, one would not chooſe to diſpute. We are indeed informed by hiſtorians, that the beard of the brave *Guſtavus Adolphus* grew conſiderably after he had been laid in his grave *; and this is no more than can eaſily be credited of a body full of blood and juices. But whether this be poſſible in a corpſe totally dried up, is much to be queſtioned, or rather, may be ſaid to be impoſſible. In this convent is given to devout perſons a kind of holy water, which is ſaid to derive particular virtue by being uſed to waſh the body of St. *Catharine*, and likewiſe the wool with which it is dried at thoſe times.

S. Chriſtina della Fundaca.

S. Chriſtina della Fundaca belongs to a convent of nuns, and is adorned with a great number of fine pieces of painting.

Cathedral.

The cathedral is dedicated to St. *Peter*, and exhibits a great many monuments, among which is that of *Tancred*, a celebrated civilian. On each ſide of the main entrance is a large lion, couchant, of red marble, on which are placed the holy-water baſons. On the center-arch, near the *Tribuna*, is a marble ſtatue of pope *Gregory* XV. who was a native of *Bologna*, with an eagle on one ſide of him, which was the arms of the *Ludoviſio* family, from which he was deſcended. On the cieling of the chapter-room is a fine piece of painting, by *Luigi Caracci*, repreſenting St. *Peter* on his knees before the virgin *Mary:* here is alſo the Annunciation, by the ſame hand, which was the laſt piece he painted. In the choir are ſeveral good *baſſo-relievo's*.

Dominican *church.*

The church of the *Dominicans* is at preſent totally altered by repairs and new ornaments begun by the late Pope, who was of that order.

St. Dominick's *tomb.*

St. *Dominico*, who died at *Bologna* in the year 1221, lies buried here in a magnificent chapel. His monument is of white marble, adorned with beautiful *baſſo-relievo's*, by *Michael Angelo*; and the altar, together with the large candleſticks which ſtand upon it, are of ſilver. In the choir is a beautiful inlaid work, repreſenting ſcriptural hiſtories; and in the

* The poſſibility of the beard, and conſequently of the hair, growing on dead bodies, has been maintained by *Ariſtotle*, *in hiſt. anim. l.* iii. *c.* 11. who ſays, 'In perſons afflicted 'with ſome diſtempers, eſpecially in conſumptive perſons, the hair grows more than ordinary. 'In aged perſons, and even after death it continues to grow, and is very hard like briſtles.' D. *Joh. Chriſt. Stock in diſſ. phyſ. de cadaveribus ſanguiſugis.* §. 5. *Jen.* 1732. has ſhewn the poſſibility of this from natural cauſes; but in the ſame year was oppoſed by M. *Joh. Chriſtoph. Pohl*, *in diſſ. de hominibus poſt mortem ſanguiſugis*, in a treatiſe printed at *Leipſick*. Whoever is willing to be convinced by hiſtorical accounts, may read *Chriſt. Frid. Garmann. de miraculis mortuorum*, *l.* i. *tit.* 1. *de capillorum in cadaveribus augmento*, §. 19. *& ſeq.*

veſtry,

veſtry, is a very conſiderable treaſure of jewels and rich church furniture, with the Old Teſtament, ſaid to be written by *Ezra* himſelf: it is a large folio, incloſed within a glaſs-caſe, ſo that only one ſide of it can be ſeen. Here are alſo ſeveral reliques, ſet in gold at the expence of the city; on which account the ſenate or council keep one of the keys of this place; ſo that there is no ſeeing it without their permiſſion. This is attended with ſo much trouble and ſolicitation, that I rather choſe to deprive myſelf of the pleaſure of taking a more exact view of this extraordinary manuſcript; and the rather as *Montfaucon*, in his *Diarium Italicum*, ſays, that it contains only the *Pentateuch*, and that it is by no means of *Ezra*'s writing, though it be very ancient: for the *Jews*, even at the beginning of the fourteenth century, preſented it to this convent, as a manuſcript of great antiquity. In the other veſtry alſo, which ſerves for the ordinary uſes, are ſeveral fine paintings.

Manuſcript of the Old Teſtament, by Ezra.

Henci king of *Sardinia*, and ſon of the emperor *Frederick* II. whoſe impriſonment has been mentioned above, lies near the choir in this church.

Henci died in the year 1272, after an impriſonment of twenty-three years. The *Bologneſe*, who imagine that they have gained immortal honour by their victory over him, and their firmneſs in detaining him priſoner, have taken care to give a particular account of the whole affair in the following inſcription cut in marble:

Epitaph on the impriſoned king Henci.

Viator, quiſquis es,
Siſte gradum, & quod ſcriptum eſt, perlege,
Ubi perlegeris, penſita.
Hoc is, cujus cauſâ hoc ſcriptum eſt, fieri rogat.
Orto inter Bononienſes & Mutinenſes bello,
Cæſar Fredericus II. Rom. Imperator
Filium HENTIVM,
Sardiniæ & Corſicæ Inſularum Regem
Mutinenſibus ſuppetias ferre jubet,
Qui
Inito apud D. Ambroſii pontem certamine
A Bononienſibus capitur,
Nulláque re, ut dimittatur, impetrat,
Licèt Pater minis, deinde precibus, & pretio
Deprecatoribus uteretur,
Cum tantum auri pro redimendo filio polliceretur,
Quantum ad mœnia Bononiæ circulo aureo cingenda
ſufficeret.

Sic captivus annos XXII. menſes IX. dies XVI. tenetur,
Alituque Regio more publicâ Bononienſium impenſâ.
Sic defunctus magnificentiſſ. ac pientiſſ. funeratus
Hic tumulatur.
Præterea ſimulacrum hoc in perpetuum monumentum
Et hoſti & captivo
S. P. Q. B. P.
Anno Sal. MCCLXXII. II. Id. Mart.
Hoc volebam, ut ſcires.
Abi & Vale.

Monumentum hocce vetuſtate collapſum
Senatûs Bononienſis juſſu
Inſtauratum fuit MDLXXVI.

'Traveller, whoe'er thou art, ſtop and read this inſcription; when 'thou haſt read it, conſider what it contains: this is the requeſt of him 'on whoſe account it was written. In a war between the ſtates of *Bo-* 'logna and *Modena*, the emperor *Frederick* II. ordered his ſon *Henci* 'king of *Sardinia* and *Corſica* to come to the aſſiſtance of the *Modeneſe*; 'but in a battle fought near St. *Ambroſe*'s bridge, this prince was taken 'priſoner by the victorious *Bologneſe*, who would by no means ſuffer him 'to be ſet at liberty, notwithſtanding the threats and entreaties of his fa- 'ther, who, finding his power diſregarded, offered for his ſon's ranſom as 'much gold as would make a ring large enough to compaſs the walls 'of *Bologna*: however, he remained priſoner twenty-two years, nine 'months, and ſixteen days; during which time he was entertained in a 'manner becoming his dignity at the expence of the city. When he 'died, the *Bologneſe* crowned this generoſity with beſtowing on him 'a pompous funeral, and this magnificent tomb, *March* 13, 1272. 'STRANGER, FAREWEL!

'This monument being much decayed, was, by order of the ſenate 'of *Bologna*, repaired in the year 1576.'

Underneath are the following words:

Senatus

Senatûs Bononienſis
Pietate ac Liberalitate
Oſſa REGIS HENTII
Et hoſtis & captivi
Hic jacent.
Humanæ ſortis memor
Piis manibus benè precare.
Inſtaurat. iterum A. D. MDCLXXXX.

'By the humanity and generoſity of the ſenate of *Bologna*, here are 'depoſited the bones of king *Henci*, their enemy and priſoner of war. 'Be mindful of the viciſſitudes of human life, and pray for the repoſe 'of his ſoul. This monument was repaired a ſecond time in the year '1690.'

Riches of the chapel del Roſario.

In this church lies *Luigi Caracci*, the celebrated painter, and ſeveral famous civilians. The *Capella del Roſario* is at all times embelliſhed with a great quantity of plate, purſuant to a clauſe in the will of the founder, enjoining that the ſilver ornaments ſhould never be removed upon any pretence whatever. This treaſure is guarded in the night by a man well armed, and ſeveral large maſtiffs.

Dominican *convent.*

Library.

In the *Dominican* convent, to which this church belongs, are about a hundred and forty monks. On the walls of the refectory are ſeveral inſcriptions, commemorating the moſt remarkable tranſactions of pope *Pius* V. An anti-chamber, divided into three iſles by two rows of pillars, leads to the library. On each ſide are ſtatues and paintings in honour of the *Dominican* order, and pope *Pius* V. Over the entrance of the library is an inſcription, ſignifying that this treaſure of books was compleated *Dei & Patriarchæ Dominici peculiari Patrocinante providentia*; 'Under the patronage of the 'providence of God and of St. *Dominic*.' The books are very numerous, and judiciouſly arranged. In the lower cloyſter of the convent is a ſmall chapel, ſaid to have been the apartment in which St. *Dominic*, in the year 1221, departed this life. In one piece of painting in this chapel an angel is repreſented going up a ladder to heaven with St. *Dominic* on his back; but the angel aſcends the ladder backwards, that he and St. *Dominic* may not turn their backs on the ſpectators. Another circumſtance equally abſurd in this piece is that our Saviour and the virgin *Mary* are repreſented ſtanding above, holding the ladder. In the paſſage leading to the church lies the celebrated civilian *Socinus*, who, in his epitaph, is called *Zozinus*. On a green plot behind this convent is ſhewn an old cypreſs-tree, ſaid to have been planted by St. *Dominic*, and conſequently not leſs valued than the orange-tree in the *Dominican* convent at *Fondi*, affirmed to have been planted by *Thomas Aquinas*. On the area before the *Dominican* church

St. Dominic's *chamber.*

Picture of an angel carrying St. Dominic *to heaven.*

Tomb of Socinus *a civilian.*

Cypreſs planted by St. Dominic.

the braſs images of the Virgin and St. *Dominic* are erected on two pillars. Betwixt theſe ſtatues is a large ſtone tomb, ſupported by nine pillars, and adorned with *baſſo-relievo's* repreſenting ſeveral perſons writing while one dictates to them. The inſcription on this tomb is inexplicable, and is as follows; but I could get no certain account of the meaning of it:

† *Autore magno nature lege vocabo*
Patre Rolandino cetus pro conſule primo
Nunc hic ſcribe locant Octobris tertia deri
Mille trecentenis celeſtis prolis ab annis
Reſtauratum MDCIII. iterum MDCCXII.

Jealouſy betwixt the Franciſcans *and* Dominicans.

A continual emulation reigns betwixt the *Franciſcans* and *Dominicans*, eſpecially at *Bologna*; for each of theſe orders ſtrive to ſurpaſs the other in buildings and other external magnificence, in order to increaſe their revenues and authority. The *Dominicans* have the advantage in the ſplendor of their churches; but in wine-cellars they have hitherto been exceeded by the *Franciſcans*. The high altar of the *Franciſcan* church is in the *Gothic* taſte, or, as it is called in *Italy*, *alla Tedeſca*. Among the paintings in this church are ſome highly-finiſhed pieces, by *Facini*, *Luigi Caracci*, *Brizio*, *Guido* and *Tiarini*. Pope *Alexander* V. ſome old civilians and gloſſographers, as *Franciſcus Accurſius*, *Ortofredus* and *Romanzo*, the philoſopher *Boccaferri*, and other celebrated men in the republic of letters are interred here. Under the marble buſto of the civilian *Hannibal Monterenci*, who died in 1586, and lies on the left-hand of the main entrance, are theſe diſtichs:

Franciſcan *church.*

Epitaph of Monterenci.

Docta per ora Virûm volitas, clariſſime Doctor,
Æternuſque tui nominis exſtat honos.

'Thy memory ſhall live, conſign'd to fame,
'And every tongue ſhall celebrate thy name.'

And lower down are theſe lines:

Vivida cui virtus, cui ſumma ſcientia juris,
Dum vixit, fuerat, nunc brevis urna tenet.

'Within this little urn, alas, he lies
'Whoſe better part exults above the ſkies;
'His virtue lives, his knowledge never dies.'

Accurſi,

Accurſi, who lies on the right-hand as you go towards the convent, has only theſe words for his epitaph: Accurſi *tomb.*

Sepulchrum Accurſii Gloſſatoris Legum.

'The tomb of *Accurſi*, a commentator on the law.'

On the ſame ſide is the following epitaph:

Barbaræ Pretæ Blanchinæ
Pietate & moribus inſigni,
Quæ Prætorum Familiam,
Per quingentos annos belli & pacis muneribus
Bononiæ illuſtrem,
Noviſſimis Hieronymi Preti Muſis Italiæ conſpicuam,
Immaturâ morte concluſit,
Co. Cæſar Blanchinus Senator
Juſſis chariſſ. Conjugis obſequentiſſimus
Inſtauravit & poſuit Anno Dom. MDCLIII.

'To the memory of *Barbara Preti Blanchini*, a lady eminent for her 'piety and ſweetneſs of manners, the laſt ſurviving perſon of the family 'of the *Preti*, which, in a ſucceſſion of five hundred years, had diſ-'charged at *Bologna* the higheſt civil and military poſts with honour 'and reputation; and of which illuſtrious houſe the late *Gieronimo Preti*, 'whoſe poetry does honour to *Italy*, was deſcended. Count *Cæſar Blan-'chini*, a ſenator, in compliance with the requeſt of his beloved con-'ſort erected this monument in the year 1653.'

On each ſide of this convent are fine arched cloyſters, or galleries, one of which is a hundred and thirty-three, and the other two hundred common paces in length. In the ſtreet before the convent is a pillar, on the top of which is a braſs ſtatue of the virgin *Mary* ſtanding on a creſcent.

S. Giacomo maggiore, which belongs to the *Auguſtine* monks, is well furniſhed with good paintings; and among other reliques, here is ſhewn a thorn, as is pretended, of the crown worn by our Saviour at his crucifixion. S. Giacomo maggiore.

The *Jeſuits* church is dedicated to St. *Lucia*, and is adorned with ſome fine marble altars; but the front is a very indifferent one (the defect of moſt of the churches of *Bologna*) and has nothing of the riches and ſplendor by which the *Jeſuits* in other cities affect to diſtinguiſh their churches. Jeſuits *church.*

churches. In a chapel near the entrance is repreſented the proceſſion of St. *Gregory* in order to put a ſtop to the plague, painted by *Frederico Zuccaro*; St. *Lucia* and St. *Agatha*, to be ſeen over the high altar, are by *Procaccino*; here are alſo ſome pieces of painting by *Cignani* and *Brizio*. In the college is ſhewn the chamber or cell of St. *Francis Xavier*.

Chieſa del buono Gieſù.

The church called *Chieſa del buono Gieſù* is of anoval figue, and is adorned with paintings in *freſco* by *Pianori*, a diſciple of *Albani*, and other hands. Here is a very good ſtatue of our Saviour, or an *ecce homo*, by *Brunelli*; and by the ſame maſter is alſo *S. Antonio di Padua*, to be ſeen on the altar of the chapel dedicated to that ſaint. St. *Apollonia* of marble, and St. *Bernardine* of *terra cotta*, are admirable ſpecimens of *Lombardi*'s ſkill in ſculpture: but nothing can exceed the *baſſo-relievo* of the circumciſion, on the high altar, by the celebrated *Brunelli*.

Paintings in S. Giorgio.

A connoiſſeur in painting will not omit ſeeing *S. Giorgio*'s church, were it only on account of four celebrated pieces of painting: the firſt repreſents the Nativity of Chriſt, in *freſco*, by *Cignani*; the ſecond, the Annunciation, by *Luigi Caracci*; the third is the virgin *Mary* with her divine infant, by *Annibal Caracci*; and the fourth is the baptiſm of Chriſt, by *Albani*.

S. Giovanni Battiſta.

The church of *S. Giovanni Battiſta de' Celeſtini* is every where ornamented with fine paintings. The high altar-piece is a picture of the Virgin with the infant *Jeſus*, as is pretended, by St. *Luke*. The appearance of Chriſt to *Mary Magdalene* in the diſguiſe of a gardener, is by *Maſſari*.

Monument of Fibula.

Cloſe by this piece lies *Alexander Fibula*, who died in 1541, aged forty-nine; and in his epitaph he is ſtiled *Eques Cæſareus*, and *Juris Utriuſque Candidatus*.

S. Giovanni in Monte. *Picture of St.* Cecilia, *by* Raphael.

S. Giovanni in Monte is famous for an admirable picture of St. *Cecilia*, by *Raphael*. The ſaint, inraptured with the harmony of a choir of angels, daſhes all her muſical inſtruments againſt the ground. In this piece are alſo ſeen St. *John*, St. *Paul*, *Mary Magdalene*, and St. *Auſtin*. Count *Malvaſia*, in his lives of the celebrated *Bologneſe* painters publiſhed in two volumes in quarto in the year 1678, under the title of *Felſina Pittrice*, cenſures the ſtiffneſs and want of expreſſion both in this and many other pieces by *Raphael*; and ſupports his opinion with the authority of *Annibal Caracci*. And though *Vincenzo Vittoria*, in his *Oſſervazioni ſopra il Libro della Felſina Pittrice*, printed in 8vo. at *Rome* in the year 1703, labours hard to vindicate *Raphael*'s pencil from ſuch an imputation; yet it is not done to the ſatisfaction of impartial judges. However, this piece is greatly valued, and the painter's maſterly ſtrokes at a certain diſtance give it ſuch a charming appearance, that the ſtiffneſs of the deſign is not obſerved. Beſides, *Raphael*'s laſt pieces ſhew, that he had pretty well got the better of this defect. *Vaſari* relates,

Cenſured.

that *Franceſco Francia*, one of the beſt painters of that time, being deſirous to get acquainted with *Raphael*, whoſe fame had then begun to ſpread, wrote a letter to him; and the friends of both theſe maſters endeavoured to bring them to an intimacy. *Raphael* accepted the offer with the greateſt civility, and ſent *Francia* the picture of St. *Cecilia*, which was deſigned for a church in *Bologna*, requeſting him to mend what faults he might obſerve in it, and afterwards get it placed where it was deſigned for. *Francia* being extremely elevated at ſuch a confidence repoſed in him by *Raphael*, was reſolved to hang up the piece himſelf; and by that means, the longer he now viewed it, the more beauties he perceived in it, ſo that he was quite loſt in admiration: it was, however, accompanied with ſuch a mortifying conviction of his being ſo vaſtly inferior to *Raphael*, that it threw him into a deep melancholy, which ſoon proved fatal to him. *Cauſe of a painter's death.*

In the *Capella del Roſario* in this church, is a fine piece of painting, by *Domenichino*, repreſenting the fifteen myſteries of the *Roſary*. In another chapel is a good picture of the martyrdom of St. *Laurence*, by *Facini*. In an apartment near the veſtry are ſeveral paintings by *Ercole di Ferrara*. On the veſtry altar is a picture of St. *Patricius*, preaching, by *Spiſanelli*. In the refectory is a repreſentation of the marriage-feaſt made by a king for his ſon, according to the parable in the Goſpel, at which he finds one of the gueſts without the wedding-garment: this piece is painted in *freſco* by *Geſi*.

In the church of St. *Gregory* is a capital piece, by *Luigi Caracci*, repreſenting St. *George* delivering a lady by killing a dragon. The baptiſm of Chriſt is one of *Annibal Caracci*'s firſt pieces, and in which he had ſome aſſiſtance from his maſter *Luigi Caracci*. The large picture of St. *William* is by *Guercino*. S. Gregorio.

In the church of *S. Maria del Baracano* is ſhewn an image of the virgin *Mary*, which, as is pretended, on being wounded with a muſket-ball, ſhed tears, while blood was ſeen to iſſue from the wound, and the offender was immediately ſtruck dead with lightning. But one miracle performed by this image is not ſufficient; they tell you, that in the year 1512, when *Bologna* was beſieged, a mine blew up the whole wall of the chapel in which this ſame image ſtood, to ſuch a height, that both armies being drawn up, though it was night, could plainly ſee one another through the breach; however, that the wall fell again into its place and was joined as exact as if it had never been ſeparated. A *Latin* inſcription near it ſays: S. Maria del Baracano. *Miraculous image.* *Miracle of ſpringing a mine.*

Mœnium

Mœnium pars ubi picta Virginis imago cernitur, pervia utriuſque exercitûs oculis facta, & mirabiliter in eundem locum reſtituta.

'That part of the wall where the painted image of the Virgin is 'ſeen, was laid open to the view of both armies, and miraculouſly re-'ſtored to the ſame place.'

The *Italian* account concerning this church ſays of the wall, *Si levò tant' in alto, che per quello ſpazio rimaſto tra il terreno e 'l muro gittato in alto, ambo gli eſſerciti ſi videro l'un l'altro.* 'It was carried up to ſuch a 'height, that, through the intermediate ſpace betwixt the earth and the 'wall which was blown up both armies plainly ſaw each other.' The monks who invented this ſtory muſt have no idea of the duſt and rubbiſh of earth, ſand, and ſtone which are always thrown up at the ſpringing of a mine. That *Jovius*, in his ſecond book of the *Life of* Leo X. ſhould follow the common report, is not to be wondered at; but one would little expect to meet with ſuch an abſurdity in *Guicciardini*'s judicious hiſtory. *Sigoni*, in his fifth book *de epiſcopis Bononienſibus* only ſays, that by the particular intervention of the virgin *Mary*, the walls received no other damage from ſpringing the mine than a gentle concuſſion. But the zealots for the ſee of *Rome* in this ſtory muſt find a ſtumbling-block, which certainly they cannot eaſily get over; for according to the ſtory, a miracle muſt have been performed in favour of pope *Julius* the ſecond's enemies.

S. Maria di Galiera.

S. Maria di Galiera is a beautiful church, and belongs to the fathers of the oratory. The ſtucco-work in this church is greatly admired; and likewiſe the paintings by *Guido Rheni*, *Guercini*, *Albani* and *Caracci*.

Annual miracle of ants in the church of S. Maria di Genna.

I ſhall juſt mention the church of *S. Maria di Genna* on the *Monte delle Formiche*, on account of the annual miracle exhibited in it on the 8th of *September*, which is the anniverſary of the virgin *Mary*'s birth-day. They tell you, that multitudes of winged emmets rendezvous near this church, and that this whole ſwarm direct their flight on that day to an old altar in the church, where they immediately expire. Theſe dead emmets the monks diſtribute as an infallible remedy againſt a diſeaſe called *il male di Formica*, which is occaſioned by a worm, or inward ulcer. But that the Papiſts may not complain that this is a fiction fathered upon them by heretics, I refer them to the pamphlet entitled *Informatione per i Foraſtieri curioſi di vedere le coſe più notabili di Bologna*, which has ſeveral times been printed with the approbation of *Franceſco Aloyſi Barelli*, who is ſtiled *Clerici Regul. Congreg. S. Pauli, Sanctiſſimæ*

Sanctiſſimæ Inquiſitionis Conſultor, & in Eccleſia Metropolitana Bononiæ Pœnitentarius; as alſo of *Fr. J. M. Mazzani Vicarius Generalis Sancti Officii Bononiæ*. The church of *S. Maria di Genna* is ſtill dependent on *Bologna*, though it be ſituated thirteen *Italian* miles from that city, beyond *Pianoro*, towards the river *Idice*.

Madonna di S. Luca.

Madonna di S. Luca, on the *Monte della Guardia*, is a *Dominican* nunnery, about four *Italian* miles from *Bologna*, and is much reſorted to on account of a picture of the virgin *Mary* pretended to have been painted by the hand of St. *Luke*. According to *Sigoni*, it was brought by a hermit from the church of *Sancta Sophia* at *Conſtantinople* in the year 1160; and ſince that time its power has ſeveral times been manifeſted to the great benefit of the country; on which account it is every year, in the month of *May*, brought into the city of *Bologna* in a ſolemn proceſſion, and ſaluted by firing of guns. For the greater conveniency of the pilgrims, an arched colonade has been built from the city to the top of the mountain, which, on account of its great length, may be accounted the moſt remarkable building of that kind in *Italy*. In the contribution of the neceſſary ſums for this colonade, all the handicraftmen, *&c.* ſeemed to vie with each other in the erection of a perpetual monument of their zeal for the bleſſed Virgin; even the very lackeys of the city were at the expence of building fifteen of the arches. On every one of the other arches are the names and even the arms of the benefactors. One ſide of the arcade is walled; but in that towards the road, every arch reſts upon its reſpective pillars. Every arch is five common paces, or twelve feet wide, which is alſo the breadth of the walk. The height is about ſixteen feet. This arcade does not run in a ſtrait line; but its direction is now and then interrupted with ſmall windings: however, in many parts of it there are very long viſta's, particularly at the grand portico near the city; from which one has a view of ninety-three arches in a direct line, which taken together, are ſeven hundred and fifty common paces in length. There are thirty-three flights of ſteps to aſcend the aclivity of the mountain; theſe flights conſiſt of a few ſteps, and the ſpace between is level, and paved with flat ſtones.

Picture painted by St. Luke.

Remarkable colonade.

Della Guardia wine.

On the road to *Madonna di S. Luca* one has a view both of the *Carthuſian* convent, and *S. Michele in Boſco*, or St. *Michael* in the wood. This little hill is called *della Guardia*, and produces a very good ſort of wine.

S. Maria de' Servi.

S. Maria de' Servi, or the church of the *Servites*, has a ſpacious portico, adorned with thirty-ſeven red and white marble pillars, and painted in *freſco*. In the church are to be ſeen ſome fine paintings, and no leſs than thirty-four altars. The high altar is remarkable for the ſtatues and other ſculpture with which it is embelliſhed. In the choir are two epitaphs, highly eſteemed by the *Italians* for their *concetti*, or playing

on words: but as this falſe beauty cannot be well preſerved in a tranſlation, theſe *concetti* may be concluded to be no part of true wit *.

Martino Maggiore. In *S. Martino Maggiore*, among other good paintings is St. *Jerom*, by *Luigi Caracci*.

S. Michele in Boſco. The convent of *S. Michele in Boſco* lies on an eminence without the city, and belongs to the *Olivetan* monks. Juſt within the entrance is a marble monument of Capt. *Ramazzotti*, by the celebrated *Lombardo*. On the altar of the choir is a curious tabernacle of inlaid gems. On one ſide of the altar is a piece of painting, which was probably firſt done by *Guido Rheni*, and retouched in the year 1689, as the following diſtich ſeems to intimate:

Hoc juſſit Pratus fecitque colore Vianus
Vt Rhenio & Rheno reddat uterque decus.
A. D. MDCLXXXIX.

The ſtalls in the choir are embelliſhed with inlaid work, by *Raphael da Breſſia*, an *Olivetan* monk; and on the left-hand near the entrance to the church is a crucifix of the natural ſize, of one piece, cut out of a fig-tree.

Paintings. This convent was formerly accounted a treaſury of fine paintings. *Luigi Caracci* has here diſtinguiſhed his ſkill by ſeveral pieces repreſenting the life of St. *Benedict*; but that piece which exhibits the ſaint in the wilderneſs, and the neighbouring peaſants bringing to him fruit, eggs, ſheep, *&c.* was painted by *Guido*. The figure that chiefly attracts the admiration of the beholder in this piece, is a beautiful young woman, with a turban on her head, and a baſket of eggs under her arm; ſo that from her the whole picture is called *La Turbantina*. Here were alſo ſome valuable pieces of painting by *Tiarino*, *Briſio*, *Maſſari*, *Cavedoni*, and other diſciples of *Luigi Caracci*; but by the injuries of the weather to which theſe paintings in *freſco* were expoſed, and the careleſneſs of the monks, who little concern themſelves about the real beauty of fine paintings, many of the pieces are almoſt effaced, the plaſter being fallen off in ſome places, *&c.* Some of the pieces are indeed retouched by ſuch unſkilful hands, that they have ſpoiled what they endeavoured to mend.

La Turbantina.

Library. This convent has a very elegant library, the cieling of which is painted by *Afner* and *Canuti*. Beſides the books, here is a very good collection of mathematical inſtruments, optical glaſſes, *&c.* The ſmall bronze image of the archangel *Michael* ſhewn here, is the work of the *Cava-*

* Theſe epitaphs, and ſeveral others, which are nothing but a ſtring of *puns*, are omitted in this tranſlation.

liere

iere Algardi. The terraſſe belonging to this convent yields a moſt delightful proſpect towards the eaſt (as far as the eye can reach) of an extenſive plain, beautifully diverſified with corn-fields, meadows, vineyards, villas, and ſummer-houſes; and the city of *Bologna*, which is but two *Italian* miles from it, lying as it were juſt under it, is a great addition to the proſpect. *Proſpect.*

The *Mons Pietatis*, or the Charitable-corporation-office, near the cathedral, is a handſome building; and in the portico of it ſeveral perſons attend to advance money to the neceſſitous on very moderate terms. Over the entrance is a *Pietà* or the virgin *Mary* lamenting over Chriſt's dead body, well executed in *terra cotta*, with this inſcription: *Mons Pietatis.*

Mons Pietatis
Adverſus pravas Judæorum uſuras erectus
M. D LXXVI.

'The charitable ſociety inſtituted againſt the extravagant uſuries of 'the *Jews* in the year 1576.'

The church of *S. Paolo de' Padri Bernabiti* is remarkable for the two marble ſtatues of St. *Peter* and St. *Paul*, by *Cæſare Coventi*, erected on the front; and of St. *Carlo* and St. *Philippo Neri*, in plaſter, by *Ercole Fichi*, placed above them. The State of Bliſs in Heaven is admirably well painted in the cupola of this church, by *Luigi Caracci*. The Nativity of Chriſt, the Adoration of the Eaſtern Magi, and ſome other pieces, are by *Cavedoni*: A repreſentation of Purgatory, and *S. Carlo* bearing a croſs in a public proceſſion at *Milan* in the time of a peſtilence, are by *Guercini*. On the high altar are three pieces of perſpective, conſiſting of beautiful ſmall pillars. The *baſſo-relievo* repreſenting the martyrdom of St. *Paul*, is the work of *Algardi*, a *Bologneſe*. S. Paolo de' Bernabiti.

The church of *S. Paolo*, called *l' Oſſervanza de' Padri Minori Oſſervanti, Reformati di S. Franceſco*, lies without the city, and affords nothing remarkable; but in the convent is ſhewn the cell where St. *Anthony* lived; and in the garden are ſome cypreſs-trees, ſaid to be planted by St. *Bernard*. The monks diſpoſe of a kind of white ſtone, which they call *Latte della Madonna*, or Our Lady's Milk, for money, and recommend it as a ſpecific to procure milk in women. I believe I have before obſerved, that the relique which paſſes under the name of the Virgin's Milk, is no more than a kind of *Terra Lemnia*, or a medicinal foſſile, of an alkaline quality, which is a ſweetener of the blood and juices; and conſequently from its natural property, it may be of ſervice in ſuch caſes. S. Paolo de' Padri Minori. *St. Anthony's Cell.* *Cypreſſes ſet by St. Bernard.* *What the ſuppoſed milk of the virgin Mary is in reality.*

St. Petronius's church. The church of St. *Petronius* is the largeſt in all *Bologna*, on which account the coronation of the emperor *Charles* V. was performed there in the year 1530. The length of this church is three hundred and ſixty, and the breadth a hundred and fifty-four feet. The large piece of painting repreſenting that memorable tranſaction, is by *Brizio*. The high altar, which is inſulated or detached from the wall, reſts on four beautiful pillars of grey marble. On the right-hand near the entrance of the church is the tomb of cardinal *Lazari*, who died in the year 1677: and in the firſt chapel on that ſide is the image of a ſoldier with a dagger in his hand, as a memorial of that wretch's impiety, who, as the ſtory goes, in the year 1405, being enraged at an ill run in gaming, ſtabbed an image of the virgin *Mary* with his dagger, and boke off one of the toes of the infant in her arms. Upon this he fell down immediately deprived of his ſtrength, and was ſentenced to die: but the Virgin, moved by his repentance, at once reſtored him to his health; and this miracle alſo procured him a full pardon.

Coronation of Charles V.

Miraculous image.

Ancient picture of the clergy, &c. in Hell. In a chapel on the left-hand ſide of the church is a piece of painting, repreſenting hell, where a great number of red hats, mitres, and crowned heads are to be ſeen among the damned; but this piece being almoſt effaced by length of time, one cannot rightly diſtinguiſh whether the artiſt went ſo far as to put a Pope in this wretched groupe.

Meridian line by Caſſini. The greateſt curioſity in this church, is the braſs meridian-line drawn by *Caſſini*, the celebrated aſtronomer. It conſiſts of pieces of red and white marble inlaid, of a hand's breadth; but thoſe pieces in which the ſigns of the Zodiac are cut, are a foot ſquare. All the reſt of this church is paved with brick. This line is above half the length of the church; but does not run parallel with the church-wall. At the beginning is this inſcription:

Meridianæ hujus ſemitæ tota longitudo, aucta titulis, eſt ſexcenti-milleſima pars circuitûs univerſæ terræ.

'The whole length of this meridian-line, diſtinguiſhed by the 'ſigns, *&c.* is the ſix hundred thouſandth part of the circumference 'of the terraqueous globe.'

The length of this meridian-line is ſaid to be a hundred and eighty feet, twenty thouſand of which feet are equal to a *German* mile; and the circumference of the earth is computed to be 5400 ſuch miles, reckoning 15 to a degree. I cannot conceive by what meaſure *Miſſon* makes the length of the line to be two hundred and twenty feet.

On the pavement, at the end of the line, is this inſcription in white marble:

Linea Meridiana
A vertice
Ad Tropicum Capricorni.

'The meridian-line from the *Zenith* to the tropic of capricorn.'

The diviſions are marked with the following words along the line:

Maximi terræ circuli II. & III. Gradus diſtantiæ a vertice. Perpendiculi partes centeſimæ. Horæ ab occaſu ad orientem. Signa Zodiaci deſcendentia. Signa Zodiaci aſcendentia, &c. Oppoſite to the vertical point is the date MDCLII.

A ſmall round aperture has been made in the roof of the church, towards the ſouth, thro' which the rays of the ſun form a circular luminous ſpot about eight inches in diameter, on the pavement, which ſhews the proper meridianal point on the line every day. On the wall, at the end of the meridian-line, is to be ſeen the following inſcription cut in white marble.

D. O. M.
Autoritate illuſtriſſimorum Senatorum
Præſidis & Fabricenſium
Meridiana hæc linea Horizontalis
Solem in meridie è templi fornice
Ad inſcripta cæleſtium locorum ſigna toto anno excipiens,
Ante XL. annos per intercolumnium obliquè occurrens
Reperto auguſtiſſimo tramite perducta
Eccleſiaſticis, Aſtronomicis,
Geographiciſque uſibus accommodata
A. JOH. DOMINICO CASSINO
Bononienſis Archigymnaſii Aſtronomo primario
Et Mathematico Pontificio.
Ab eodem in Italico itinere è Regia aſtronomica Pariſienſi
Regiaque Scientiarum Academia
Quò ad Chriſtianiſſ. Regem Ludovicum Magnum,
Annuente Clemente IX. Summ. Pont. conceſſerat,
Ad Solem iterùm diligentiſſimè expanſa
Cæleſti meridiano adhuc mirè congruere inventa eſt,
Et ſexcenti-milleſimam terræ circuitûs partem

Ab

Ab initio ad ſpeciei ſolis hibernæ ipſam finientis medium
Accipere;
Horizontali autem poſitioni, unde exiguo templi motu
Inæqualique ſoli attritu receſſerat, accuratè reſtituta,
Inſtante anno maximæ æquinoctiorum in Kalendario Gregoriano
Præceſſionis
Hic potiſſimùm obſervandæ
Labente anno Salutis MDCLXXXXV.

'To God the greateſt and beſt of Beings.'

'By order of the moſt illuſtrious ſenators, the preſident and ſurveyors 'of the works, this horizontal meridian-line on which the rays of the 'ſun during the whole year fall at noon through the roof of this 'church, and which forty years ago paſſed obliquely betwixt the pillars, 'was for the benefit of the clergy and all mathematicians, drawn by '*Giovanni Domenico Caſſini*, chief aſtronomer in the univerſity of *Bologna*, &c. in a more magnificent manner. The ſame celebrated Aſtronomer in his return to *Italy* from the Royal academy of *Paris*, whither 'he had gone at the invitation of His moſt Chriſtian Majeſty *Lewis* the 'Great, and with the permiſſion of His Holineſs *Clement* IX. accurately 'examined this line, and found it ſtill to correſpond exactly with the ce-'leſtial meridian; and that from the beginning to the tropic of *Capricorn* 'where it terminates, it was equal to the ſix hundred thouſandth part of 'the circuit of the earth. It was likewiſe with the moſt exact punctua-'lity, in the year of the greateſt proceſſion of the *Equinox*, according to 'the *Gregorian* Calendar, obſerved in this place, reſtored to its horizon-'tal poſition, from which by a ſmall concuſſion of the church and the 'unequal attrition of the pavement it had a little deviated. *A. D.* 1695.

Under this inſcription is a braſs line not above a ſpan and a half in length, divided into a thouſand parts, the diviſions being marked out by hundreds, with this inſcription near it:

Centeſima pars altitudinis fornicis millies ſubdiviſa.

'The hundredth part of the height of this arched roof ſubdivided 'into a thouſand parts.'

S. Proculo. The following epitaph on the outſide of the wall of the Church of S. *Proculo*, is another complete ſpecimen of the genius of the *Italians* for *concetti*, i. e. *Puns*, or playing upon words:

Si procul a Proculo Proculi campana fuiſſet
Jam procul a Proculo Proculus ipſe foret.
A. D. 1393.

But the wit of this piece, if any, as has been before obſerved, would be quite loſt in a tranſlation.

Whether this *Proculus*, who was buried here, was a ſtudent who ſhortened his life by riſing every morning to his Books, when the bell of this church rung for *mattins*; or whether according to the other account, he was killed by a bell belonging to this church that fell on him, is a matter of no great importance.

In the Convent to which this church belongs is ſhewn the cell where *Gratian* the monk drew up the *Decretum*. In the refectory is a picture of St. *Peter*, fiſhing, painted by *Leonello Spada*. St. *Proculo*, a nobleman of *Bologna*, is ſaid to have ſuffered martyrdom without the city, oppoſite the *porta di S. Mamolo*. The place where his head was ſtruck off is marked by a croſs erected on the ſpot; but it ſeems the Saint carried his head in his hands, from this croſs, to the place where the church dedicated to him now ſtands. This miracle is commemorated in the following inſcription under the croſs:

Gratian's cell.

St. Proculo after his decollation carries his head into the city.

Hic S. Proculus Miles, Bonon. ſacro Martyrio coronatus exſtitit abſciſſo capite, quod iſtuc ubi nunc illius Templum conſpicitur manibus propriis detulit. Anno Dom. D. XIX.

'Here St. *Proculo*, a noble knight of *Bononia*, was crowned with 'martyrdom by the loſs of his head, which with his own hands he after-'wards carried to the ſpot where his church is now built.'

The church *di S. Salvatore*, belongs to a religious fraternity who ſtyle themſelves, *Canonici Regolari della Congregatione Renana del Santiſſimo Salvatore*, or Canons Regular, *&c.* and have been in poſſeſſion of this church and convent ever ſince the year 1100. The former has been rebuilt from a deſign of *P. Magenta*, a *Barnabite* monk of *Milan*, and is ornamented with fine ſtucco work, and paintings. On ſeveral feſtivals, the corniſhes within the church are ſet all round with ſmall orange-trees in ſilver flower-pots. Here are ſeveral fine pieces of painting by *Luigi Caracci*; of which, the moſt admired are the aſſumption of the Virgin *Mary*, and a picture of our Saviour. *Girolamo Carpi*, *Guido*, *Benevemuto Tiſio*, *Samachino* and *Cavedoni* have likewiſe diſplayed their ſkill in this church. The convent is ſpacious and elegant: it conſiſts of four courts.

S. Salvatore.

Orangerie in a church.

Convent.

courts. The perſpective pieces in *freſco*, at the end of the cloyſters, are by *Mitelli*; and the marble ſtatue of Chriſt, an excellent piece, is the work of the celebrated *Brunelli*. Thirty-three canons always reſide in the Convent, excluſive of the Novitiates, who ſtudy Divinity and Philoſophy, under two profeſſors. In the library are a great number of curious manuſcripts; particularly, one of the hiſtory of queen *Eſther*, written on yellow coarſe leather, which is done up in a roll, or volume, according to the original ſignification of the word. It is written in large *Hebrew* characters, which the canons would have one believe to have been written by *Ezra*.

Library.

Manuſcript of the book of Eſther.

When I took the liberty to object, on account of the points or vowels, againſt the great antiquity of this Manuſcript, their anſwer was, That theſe points had been added by ſome officious modern hand: and indeed, it muſt be acknowledged, that the ink with which the text was written, is much blacker than that of the vowels under it.

Here is alſo ſhewn a *Hebrew Pentateuch*, or rather all the books of the Old Teſtament, written on Vellum, in three volumes in folio, ſaid to have been written in the year 953. At the beginning of one of the Volumes is inſerted the following account in *Italian: Iſaac filiolo de Jacob ſcriſſe queſto Libro con tutto il corpo di queſta Biblia, e Manuel filiolo de uno chiamato Solthedar, e fu furnita el Martedi a di* 26. *del meſe di Marzo del* 953. *in tre Volumini*. i. e. 'Iſaac the ſon of *Jacob* wrote this book, and 'almoſt this whole bible, aſſiſted by *Emanuel* the ſon of one called *Sol-* 'thedar (or rather *Solcedar*). It was finiſhed on *Tueſday* the twenty-ſixth 'day of *March*, 953, in three Volumes.' This Manuſcript is written with the points or vowels.

Hebrew *Manuſcript of the Old Teſtament.*

Among the other Manuſcripts, which are about three hundred in number, are the following. 1. The *Pentateuch*, with the comments of the *Rabbi's*, in *Hebrew*. 2. A medical treatiſe in *Hebrew*. 3. *Meurophanes de Spiritu Sancto* in *Greek*, and bound in ſilk. 4. Several of the *Greek* homilies of St. *Chryſoſtom*. 5. Ten diſcourſes by the ſame author, in *Greek*, upon that text in *Iſaiah*, 'I ſaw the Lord,' ſuppoſed to have been written in the tenth century. 6. A *Greek* verſion of the Pſalms of *David*, by the ſame father. 7. The New Teſtament, ſaid to be of the eleventh century, full of abbreviations; among which θεὸς is commonly written $\overline{\Theta C}$ 8. A *Greek* verſion of the minor prophets, and *Daniel*, ſuppoſed to be of the tenth century. 9. A *Greek* Manuſcript of St. *Baſil*'s expoſition of the pſalms, and his homilies on faſting, of the ſame date. 10. A *Greek* fragment of the hiſtory of *Byzantium*, or *Conſtantinople*, by an anonymous author, ſaid by *Montfaucon* to be of no ancienter date than the thirteenth century. 11. *Lactantius*'s works, which the Canons,

Other Manuſcripts.

Canons, on account of ſome marginal corrections, will have to be the original manuſcript.

Among the moſt ancient printed books, in this library, are *Cicero*'s works, publiſhed by *Alexander Manutius* at *Milan*, in the year 1498, in four Volumes, folio; likewiſe a *Latin* bible in folio, at the end of which the following account is printed: *Old edition of* Cicero.

P̄ns hoc opuſculum artificioſá adinventione imprimendi ſeu caracterizandi abſque calami exaratione in civitate Moguntii ſic effigiatum, & ad Euſebiam Dei induſtrie per Joh'ez Fuſt civem, & Petrum Schoiffher de Gernſheym Clericum dioces ejuſdem eſt conſummatum. Anno Domini MCCCCLXII. in Vigilia aſſumtionis Virg. Marie.

'This work is a ſpecimen of the invention of printing, or expreſſing 'characters without the aſſiſtance of the pen, and was completed at 'Mentz, for the benefit of religion, by the induſtry of *John Fuſt* a lay-'man, and *Peter Schoiffer* of *Gernſheim*, a prieſt of the dioceſe of *Mentz*, 'in the year 1462, on the eve of the aſſumption of the Virgin *Mary*.'

St. *Stephens*'s church belongs to the *Cæleſtine* monks, and properly conſiſts of ſeven churches built together; but in ſuch an irregular diſpoſition, that a perſon may ſoon loſe himſelf in it*. *St.* Stefano.

The *Archigymnaſium*, or Univerſity, according to ſome writers, was founded by the emperor *Theodoſius* in the year 433. Others with more probability attribute it to *Charles the great*. Here are profeſſors for oratory, philoſophy, the oriental languages, geometry, aſtronomy, anatomy, phyſic, the civil and canon law, civil and eccleſiaſtical hiſtory, and Divinity; and all of them have handſome ſalaries. Both the civil and canon law have been taught at *Bologna* with very great reputation by *Ireneri*, *Gratiani*, *Burgari*, *Alberico da Porta*, *Accurſi*, *Bartoli*, *Baldi*, and *Uzo*. The laſt mentioned is ſaid to have had, at one time, ten thouſand ſtudents for his pupils. At preſent, the foreign ſtudents are in all about four hundred. The publick college, or univerſity, which is alſo called *il Studio*, is ſeven hundred and forty palms, or two hundred and thirteen common paces in length, and was built by *Giacomo Barocci*, an architect of *Vignola*. Near the entrance of this ſtructure, on the right hand, is a grand ſtair-caſe, adorned with ſome good paintings in *freſco*, by *Valeſio*, repreſenting the noble actions of St. *Carlo Borromeo*. On the left ſide of the ſtair-caſe, *Leonarda Spada* has painted a monument in honour of *Wenceſlaus Lazarus*, a philoſopher and phyſician, with ſuch maſterly *Univerſity*. *Il Studio*.

* A great number of reliques mentioned by the author are here omitted.

ſtrokes of the pencil, that it appears to be a beautiful baſſo-relievo. *Gaetano Creti* has given a noble proof of his ſkill on another monument painted in *freſco*, to *Giovanni Gieronimo Sbarabeo*, M. D. who died in the year 1710. The inſcription on that of the celebrated *Malpighi* is as follows:

Of Sbarabeo. Malpighi.

Virtute & Famæ
In ævum manſuræ
Inclyti Viri
MARCELLI MALPIGHII,
Medicinæ Profeſſoris celeberrimi
Utraque Artiſtarum Univerſitas
Anno Salutis
MDCLXXXIII.

Miraris breve Lemma?
Nomen ingens
Ornari negat: eſt
Satis referri
Juſſum cætera cur
Tacere marmor:
Omnis MALPIGHIUM loquetur ætas.

'To the eminent virtues and immortal fame of the great *Marcello* 'Malpighi, profeſſor of phyſic, the two academies have erected this 'monument, in the year of our Redemption 1683.'

'Reader, if thou are ſurprized at the brevity of this Epitaph, know, 'that an illuſtrious name needs no panegyrics. It is ſufficient to tell 'thee why the marble is thus ſilent in his praiſe: Fame thro' every age 'will reſound MALPIGHI's name.'

But among the multitude of learned perſons to whoſe memory, as in the college at *Padua*, monuments are raiſed, here are ſeveral obſcure names to be ſeen, whoſe reputation never extended itſelf beyond the limits of their own country *.

* Several Epitaphs of ſuch obſcure perſons, where there was nothing remarkable in the ſentiment, language, &c. are omitted in the tranſlation in this and other parts of theſe volumes.

The *anatomical theatre* is ornamented with wooden ſtatues of the moſt celebrated anatomiſts, and the floor is boarded with cypreſs; but it wants a proper light. Not far from it is a monument of *Franceſcus* and *Achilles de Moratoriis*, which has been repaired and embelliſhed with good painting by *Thereſia de Moratoriis*, a relation of the deceaſed. The *German* ſtudents at *Bologna* are under particular regulations of their own forming, and have a diſtinct Regiſter, with ſeveral other privileges The fees paid by a *German* ſtudent for the degree of doctor in the civil law, amount to two hundred and ninety-two *Lire* *, or about forty-three rix-dollars.

Theatrum Anatomicum.

Privileges of German *ſtudents.*

Fees for Doctors ſtudents.

Luigi Ferdinando, Count *de Marſigli*, inſtituted at *Bologna* an academy of ſciences, in the year 1712, for the improvement of natural hiſtory, mathematics, natural philoſophy, chemiſtry, anatomy, and phyſick. M. *de Limiers* publiſhed an account of this academy at *Amſterdam*, in the year 1723. With this, the *Academia Clementina bonarum artium*, founded at *Bologna* not long before by pope *Clement* XI. for architecture and painting was incorporated. For the farther advancement of this inſtitution, the city purchaſed and gave the *Palazzo Celeſi* to the academy, that the library, the *Muſeum*, the obſervatory, the ſchools, and profeſſors apartments might be under the ſame roof. Over the entrance of this magnificent edifice is the following truly catholick inſcription:

Count Marſigli's *new academy of ſciences.*

L'Inſtituto.

Bononienſe
Scientiarum & Artium
Inſtitutum
Ad publicum
Totius Orbis
Uſum.

'The *Bononian* academy of arts and ſciences for the publick uſe of 'the whole world.'

In aſcending the tower belonging to this ſtructure, you firſt come to the aſtronomical ſchool, where is to be ſeen a model of the *Copernican* ſyſtem. Here is alſo a perpendicular meridian-line, cut through a wall a foot thick, which was altered above eight times before it could be made to correſpond with the meridian of this place. *Manfredo* had the direction of this work. On each ſide hang teleſcopes, compaſſes, quadrants, *&c.* ſo that as the ſtars croſs the meridian, proper obſervations may be the more conveniently made. For which end alſo the ſhutters of the line,

Schola aſtronomica.

Linea meridionalis.

* 19 *l.* 12 *s.* A *Lire* at *Bologna* is equal to a ſhilling, the author muſt therefore mean the *Hamburgh* rix-dollars, at 4 *s.* 6 *d.*

or aperture in the wall may be removed at pleaſure *. On the walls of the aſtronomical ſchool hung ſeveral drawings and paintings relating to the obſervations taken of the ſun, moon, comets, and other celeſtial bodies.

Obſervatory. Higher up in this tower is the obſervatory, which on every ſide has ſhutters to be opened or ſhut as required, and a gallery on the outſide.

Expences of it. Though this obſervatory, with its apparatus, has already coſt the city twenty-ſix thouſand *ſcudi* or crowns, it is not yet completed. This tower is aſcended by two hundred and ſeventy ſteps; and the top of it alſo ſerves for aſtronomical obſervations; thro' an aperture in which, juſt over the middle of the ſpiral ſtair-caſe, the ſtars may be ſeen in the day time from the vault under the tower, when it is finiſhed. Such a phænomenon was formerly ſeen from the royal obſervatory at *Paris*, before an alteration was made there on account of a new meridian-line.

Stars ſeen by day-light.

College library. The library belonging to the college is in the ſecond ſtory, and chiefly conſiſts of Count *Marſigli*'s books, who founded the academy, as mentioned above. It contains ſeveral *Turkiſh*, *Arabic*, and other oriental manuſcripts, which were part of the *Corvini* library; for *Marſigli* was preſent at the taking of *Buda*. Before this nobleman incurr'd his Imperial majeſty's diſpleaſure by the affair of old *Briſac*, the emperor *Leopold* offered him four thouſand ducats for this collection of manuſcripts. Here is a great variety of other books relating to philoſophy, mathematics, and antiquities. An apartment adjoining to this library is full of ancient weights, urns, *vaſa lacrimatoria*, or lacrymatories, in which the ancients collected the tears ſhed over their deceaſed friends, and afterwards ſet them by the urn †. Here are alſo ſacrificing inſtruments, *Roman*, *Grecian* and *Egyptian* idols; *Roman* votive pieces, and a tablet inlaid with *Egytian* hieroglyphics, after the manner of the *tabula Iſiaca* at *Turin*; but it is not ſo large.

Collection of antiquities.

Vaſa lacrymatoria.

School for experimental philoſophy. In another apartment is taught experimental philoſophy. The paintings and deſigns with which it is decorated, repreſent remarkable particulars on ſeveral parts of the globe, as volcano's, and other mountains of a ſingular quality; large iſlands of ice, frequent in the north ſeas; the cataracts of the *Nile* and other great rivers; the formation of the rainbow, of clouds, *&c.*

* The *Italians* in general, and the *Bologneſe* in particular, were the firſt who gave their ſanction to *Copernicus*'s ſyſtem; who was inſtructed in the firſt rudiments of aſtronomy at *Bologna*, under *Domenico Maria*. The firſt of the *German literati*, who eſpouſed his opinion, was cardinal *Nicholas Schonberg*, at whoſe recommendation pope *Paul* III. made him Profeſſor of *Mathematicks* at *Rome*, which was the firſt preferment that famous aſtronomer had.

† The *Abbé Bencini* of *Turin*, aſſured me that he and *Fabretti* had found ſeveral of theſe lachrymatories of glaſs in the catacombs of *Rome*; and that the mouth of theſe vaſes was contrived to be held ſo cloſe to the eye that not a tear could be loſt.

In

In a cloſet adjoining to this ſchool ſeveral loadſtones are kept; among which there is one, ſcarce ſo big as a man's fiſt, and weighing only nine ounces without the cap, that lifts up two hundred and thirty ounces. This put me in mind of the *Hartſoker* magnet to be ſeen in the landgrave of *Heſſe-Caſſel*'s muſæum, which takes up a pound and a half, tho' it weighs not much above a drachm. The attractive power of this ſtone greatly depends on the capping, by which it has been obſerved to be ſurpriſingly augmented. *Loadſtones.*

Another apartment exhibits a variety of ſhells and other marine productions. Adjoining to this is a cloſet containing a collection of ſemi-pellucid ſtones. In this claſs are comprehended agate, jaſper, turquoiſe, calcedony, onyx, and *lapis lazuli*. The tranſparent ſtones are kept in another cloſet; and among them are ſeveral uncommon kinds of cryſtal, amethyſt, *&c.* with the name affixed to each piece. Here are alſo many hundred ſpecies of marble and other ſtones in ſeparate repoſitories, which being well poliſhed, and all arranged according to their different colours, make a beautiful appearance. Here is a great number of pieces of porphyry, and near a fine ſtone marbled with green and blue, is the following inſcription: *Marine productions.* *Collections of jaſper, agate, &c.* *Cryſtal, amethyſt, &c.* *Marble.*

Lapis ad Smaragdi Pramam accedens, nonnullis lapidis Lazuli portiunculis elegantiſſimè interſperſus.

i. e. 'A ſtone reſembling a kind of emerald, beautifully variegated 'with ſmall veins of *lapis lazuli*.'

No mention is made from whence this curious ſtone was brought.

A kind of marble known by the name of *verde antico*, ſo often mentioned in my letters from *Rome*, is called *Ophites viridis & luteus* in this collection. The fineſt among the aſſortment of alabaſter was brought from the iſland of *Paros*. Thoſe pieces of marble in which ſhells are incloſed form a particular claſs, to which the *lumachella* belongs. *Marble petrefactions.*

The *Saxon* foſſiles are put together in the ſhape of a mountain. Theſe were a preſent from king *Auguſtus*, and are kept in a particular cloſet; in which are alſo to be ſeen all kinds of glebes, earths, ſulphur, allum, vitriol, foſſile ſalts, ſpars, plaſter, *Bononian* ſtones, ſand, freeſtones, marcaſites, bloodſtones, magnets, cinnabar, antimony, and other ores of quickſilver, iron, lead, tin, copper, ſilver, gold, *&c.* Saxon *foſſiles.*

In another room are kept ſeveral kinds of ſea-weeds, as *Keratophyta marina, Alcyonia, vegetabilia marina libidea*, corals, ſpunge, *&c.* *Marine plants.*

The next apartment exhibts all kinds of exotic fruits, woods, leaves of plants, roots and barks of trees (among which are thirteen ſpecies of *Exotics.*

the

the *Peruvian* cortex) gums, reſines, balſams, *fungi*, with the ſeeds of all kinds of vegetables.

Muſæum animalium. One large room is diſtinguiſhed by the appellation of *Muſeum animalium*, and contains a very great variety of all kinds of animals, as *ſtellæ marinæ*, or ſtar-fiſhes, ſhell and ſquamoſe fiſhes, ſerpents, crocodiles, lizzards, cameleons, birds, locuſts, *&c.*

Shell fiſh in ſtone. The ſtone in which a kind of ſhell-fiſh grows, and mentioned above in my account of *Ancona*, has alſo a place in this collection with the following inſcription:

Lapides, in quibus Pholades ſeu Balani Bonn. ingenti numero nidulantur ex littore Anconitano.

i. e. 'The ſtones in which the *pholades* or *balani* are incloſed in great 'numbers, brought from the coaſt of *Ancona*.'

Pearls extracted from an animal. Near a cluſter of ſome hundreds of ſmall pearls, in the form, and about the bigneſs of half a walnut, are theſe words:

Unionum congeries elegantiſſima ex animali extracta.

'A moſt beautiful congeries of pearls taken out of an animal.'

Method of preſerving Butterflies, Birds, &c. Butterflies are here preſerved, which being dipt in a balſamic liquor, retain all their original beauty for ſeveral years. An *Abbé* at *Florence*, is ſaid to be poſſeſſed of a ſecret for preſerving birds againſt all corruption or damage by worms; but he is ſo very fond of this *noſtrum*, that it is likely to die with him; at leaſt he has hitherto obſtinately rejected all overtures made to him for communicating this ſecret.

Cloſet of warlike inſtruments. The warlike inſtruments, as models of cannon, mortars, *&c.* take up a particular apartment, in which alſo is ſeen the model of the citadel of old *Briſac*, and likewiſe of other fortifications, after the different methods practiſed by *Vauban*, *Sturm*, *Ruſenſtein*, *Malleti*, *Bellini*, *Floriani*, *Molder*, *Werthmuller*, *Cohorn*, *Grotta*, *Bombelli*, and ſeveral other engineers.

Fortifications, &c.

Weights and ſcales. Another room contains a collection of all ſorts of weights and ſcales.

Turnery-room. In the turnery-room are all kinds of laths and inſtruments for turning; portraits, and other maſter-pieces; and likewiſe all the inſtruments uſed in making clock-work.

A ſchool for geography and navigation. A ſuperb gallery deſigned for the library is juſt finiſhed, which leads into a room appropriated for curioſities relating to geography and navigation. In the centre of it hangs a ſmall galley; and the walls of it are covered with juſt and elegant drawings and models for ſhip-building.

The

The chemical apartment is on the ground-floor; but the neceſſary funds for teaching this ſcience and ſhip-building, not being yet ſettled, no colleges are yet aſſigned for thoſe uſeful arts: However, the other profeſſors are obliged once a week, to read a public lecture in this ſchool.

Academy for painting.

The painting academy ſtands alſo on the ground-floor, and is ornamented in a manner becoming ſuch a place. The cieling is beautifully painted by *Pellegrino di Baldi*, where *Polyphemus* ſeeking out *Ulyſſes* and his companions, after the loſs of his eye, cannot be ſufficiently admired. In winter, the diſciples who are inſtructed in painting, meet in a particular room, built in the form of an amphitheatre and well illuminated with lamps, where above a hundred and fifty of them may conveniently ſit in three or four rows and draw from the life.

School for ſculpture.

In the academy of ſculpture are to be ſeen wooden models of the ancient obeliſks at *Rome*, with drawings and copper-plates of ſeveral mechanical machines. In a room adjoining to it are ſtatues, and copies of the moſt famous pieces, as the *Venus* of *Medicis*, the *Farneſian Hercules*, the *Vatican Apollo*, gladiators, *Flora*, &c. in plaſter.

Hebrew *and* Roman *inſcriptions and ſtatues.*

In the cloyſter round the court are ſeveral ſtones inſcribed with *Hebrew* characters; the thumb of a Coloſſus, and a great number of ancient *Roman* inſcriptions and ſtatues.

Some account of count Marſigli.

Count *Marſigli* was born in the year 1650, and deſerves to have the pleaſure of ſpending the cloſe of his life at *Bologna*, with more tranquility and comfort than is actually the caſe, on acconnt of the learned foundation mentioned above; on which he has expended the greateſt part of his fortune, and beſtowed all the fruits of his labour and application. It ſeems the city has given him no ſmall vexation by croſſing him in ſeveral particulars relating to his favourite academy, and have laid an unreaſonable reſtraint upon him to prevent his regulating it according to his own judgment. It is true, that as his public donations to the academy, and his manner of applying them are ratified by the Pope's *Bull*, it is no longer in his power to make any alterations. And this, perhaps, has induced the city to think that there is no farther need of carrying it fair with him, and that the ſeaſon of flattery and reſpect is now over. But were not gratitude utterly extinct among the *Bologneſe*, certainly the magiſtrates of the city would avoid thwarting and contemning a nobleman of ſuch a public ſpirit, which was ſo ſignally exerted for the advantage of *Bologna*. Even ſuppoſing it true, that count *Marſigli* were whimſical and obſtinate, and that if a full ſcope was given to his will, he would launch out into many indiſcretions in regulating an affair to which the city has already contributed no ſmall ſum: yet does it not deſerve ſome conſideration, whether it were not better to connive at the caprice of an old man, than to exaſperate him with the mortification of think-

His particular diſquietude.

thinking his liberality ill-beſtowed? This behaviour at the ſame time gives the commonalty room to ſuſpect, that the harſh treatment of *Marſigli* proceeds rather from private views than any concern for the right management of the academy, *&c.* It is known that *Marſigli* obtained a grant from the Pope of the reverſion of ſeveral benefices, to the yearly amount of ſome thouſands of *ſcudi*, which on the deceaſe of the preſent incumbents (who being left in the quiet enjoyment of them have no cauſe to complain) are to devolve to his academy. This, in the opinion of many people, is the ſource of all the animoſity and rancor againſt *Marſigli*; ſeveral families in *Bologna* being incenſed to find themſelves deprived of theſe places, which in their imaginations they had made themſelves ſure of. On this account *Marſigli* reſides but ſeldom at *Bologna*; and thus the far greater part of his time is ſpent at a diſtance from the academy on which his heart has ever been ſet. He returned hither yeſterday for the firſt time after he had left the city, but with all the weakneſs and infirmities to which old age is incident †. How highly this gentleman has deſerved of the republic of letters is well known, and his natural hiſtories of the *Mediterranean* and the *Danube* are laſting proofs of it. His reſerve and extreme modeſty appeared conſpicuous in ſeveral particulars relating to this foundation; eſpecially in the ſtrict orders he gave that his name ſhould not be inſcribed on any part of the building, either within or on the outſide, nor on any of the curioſities which are depoſited in it. The noble printing-houſe, which he added to this foundation, is well furniſhed not only with *Latin*, *Greek*, and *Hebrew*, but alſo with *Arabic*, and other oriental types. He ordered it to be called the *printing-houſe of St. Thomas Aquinas*, and appointed the *Dominican* monks to be truſtees of it *. The medals ſtruck when this academy was founded, have on one ſide the head of pope *Clement* XI. and on the reverſe the edifice appropriated to this inſtitution, with the following legend:

The cauſe of his being hated.

His reſerve.

Printing-houſe.

Medals of the academy.

Bonarum Artium cultui & incremento.

'For the cultivation and improvement of arts and ſciences.'

† He died in *November* 1730, in the eightieth year of his age. Some make him two years older, and ſay that he was born in the year 1648.

* All the deeds of gift, contracts, &c. that paſſed betwixt count *Marſigli* and the ſenate of *Bologna*, and likewiſe betwixt the ſaid count and the Dominican monks, were publiſhed at *Bologna* in the year 1728, with the following title: *Atti Legali per la Fondazaione dell' Inſtituto delle Scienze ed Arti liberali per memoria de gli Ordini Eccleſiaſtici e Secolari che compongono la Città di Bologna.* Here it muſt be farther obſerved that the academy once known by the appellation of *Academia degl' Inquieti*, is alſo annexed to *Marſigli's* foundation. Vide *De Bononienſi Scientiarum & Artium Inſtituto atque Academia Commentar. Bonou. ann.* 1731, 4to.

On the exergue are theſe words:

Inſtitut. Scient. Bonon.

'The Academy of Sciences at *Bologna*.'

But not the leaſt mention is made of count *Marſigli* on theſe medals.

Though *Marſigli* was ſo eminent for his knowledge and learning, and was deſervedly eſteemed as an encourager and promoter of arts and ſciences, he makes but an indifferent figure when viewed in a military light: For in the affair of old *Briſac*, in the year 1703, he brought an indelible blemiſh upon his reputation. Count *Arco* was the governor of that place, and count *Marſigli* and colonel *Von Egg* were lieutenants under him; and tho' the emperor had ſent poſitive orders to defend the place againſt the *French*, to the very laſt extremity, yet it was ſurrendered without making the leaſt reſiſtance; and *Marſigli* was the firſt who voted for a capitulation. At the council of war held on account of this miſcarriage, on the fourth day of *February* 1704, at which general *Von Thungen* preſided, count *Arco* was condemned to loſe his head, which ſentence was accordingly executed †, tho' he had before ſerved the emperor with diſtinguiſhed honour, and could ſhew the ſcars of eighteen wounds.

The indifferent figure which Marſigli *made with regard to old* Briſac.

Count Arco's *condemnation.*

The *French* marſhal *de* ———, who had been employed by his maſter in conducting this ſiege, told M. *Forſtner*, one of the miniſters of ſtate in *Lorrain*, That count *Arco* did not deſerve to die as a traitor; but that his diſobedience to the orders of his ſovereign required an exemplary puniſhment. However, one may ſee in count *Arco*'s fate, the ſecret hand of divine juſtice, as he had ſeveral times immediately before the ſiege, ſecretly treated with the *French* about the ſurrender of this fortreſs.

As to colonel *Von Egg*, the third commanding officer in *Briſac*, tho' he was deprived of all his employments, yet the emperor was pleaſed to beſtow on him a yearly penſion of a thouſand *guldens* *, on which he lived privately with his family at *Rodenburg* on the *Neckar*, where I was ſeveral times in his company laſt year. The other officers, who ſigned the capitulation, were caſhiered and fined; however they were all afterwards received into other regiments, excepting *Von Egg*. Prince *Lewis* of *Badin* affirmed, 'That what chagrined him moſt, was, to find all 'the officers were ſo unanimous for a capitulation; for (continued he)

Von Egg's *ſentence.*

† *Vid. Rink, &c.*

* About 116*l.* 13*s.* 4*d.* ſterling.

'had there been but a ſingle enſign who had oppoſed it, I would have 'given him a regiment.'

What happened upon this to Marſigli.

Marſigli was never accuſed of want of courage; but he is thought to have the foible of too many of the *Italians*, and to have been influenced by envy; ſo that he uſed many indirect means and artifices to form cabals, and prevent a good underſtanding betwixt count *Arco* and the gariſon; by which means ſeveral good meaſures, that might otherwiſe have taken place, miſcarried. The ſentence paſſed by the Court Martial on *Marſigli*, was, that his ſword ſhould be broken as a mark of infamy, which was immediately executed. But what ſome have advanced, namely, that the count had the alternative granted him either to loſe his head, or his reputation; and that with great joy he preferred his life to his honour is a groundleſs aſperſion *. In the year 1704, he publiſhed a Vindication of himſelf, in which he does not deny his being acquainted with the order for defending the place to the laſt extremity; but alledges, that this order was founded on a falſe report made to prince *Lewis* of *Baden*, namely, that the town was ſufficiently provided with men and ſtores; whereas it was in ſuch a condition that reſiſtance would have been contrary to all the rules of war, as it would be only deliberately throwing away the lives of the men in garriſon. This aſſertion he ſupports by ſeveral authorities and examples, as may be ſeen in the extract of his defence in the *Eſprit des Cours de L'Europe*, under that year. How far a commanding officer may deviate from the orders he receives, according to the circumſtances of his army, or thoſe of the place in which he commands, and what ſeverity may be uſed by way of example, I ſhall not take upon me to determine. The *Italians*, to this very day, treat the memory of the prince of *Baden* with great acrimony. But he ſufficiently cleared himſelf of the imputation of ſeverity by ſhewing the neceſſity of ſuch a proceeding; for he was even obliged to break his own regiment, tho' the men were afterwards admitted into other corps. This,

* Such another report prevails about general *Heiderſdorff*, and with no better foundation; it being certain, when he was informed of the emperor's order to change his ſentence of death into a deprivation of his honours, he anſwer'd, 'This is what I have not 'deſerved.' What was laid to his charge, was, that he had not properly defended *Heidelberg* againſt the *French* in the year 1692. After he was ſtript of the *inſignia* of the *Teutonic* order, he was carried on a hurdle, which was driven by the executioner, thro' the whole army, while he continually cried out, *Rather death than this!* After undergoing this ignominy, his ſword was broken by the common hangman, who ſtruck him on the head with the pieces of it, and then he was baniſhed the country. He died not many years ſince, at a convent at *Hildeſham*, and left a very amiable character behind him. General *Schnebelin* was alſo tried on the ſame charge; but he cleared himſelf, by proving that he was ignorant of the orders which had been ſent for the defence of the place. Concerning *Schnebelin*, I ſhall only add, that he was the author of the famous entertaining and moral piece called *Tabula Utopiæ*.

however,

however, is certain, that *Marſigli*'s reputation will always ſuffer by it; and that ſuch a ſtain is not effaced by the poſt which afterwards pope *Clement* XI. conferred on him, by appointing him general of thoſe wretched troops which he had picked up to act againſt the emperor *Joſeph*, in the diſpute concerning *Comacchio*. For, by the conſequence, it appeared, that the command of ſuch an army did no great honour to the General, nor was ſuch a commander any credit to the papal See *.

Marſigli *was a papal general.*

But to return to my obſervations on the preſent ſtate of learning at *Bologna*. *Giuſeppe Monti*, profeſſor of Botany in the univerſity, and of anatomy in the *Marſiglian* academy, is now engaged in writing a natural hiſtory of this country; which is the more impatiently expected by the public on account of the proofs he has already given of his accurate knowledge in the ſciences, &c. †

Monti, *profeſſor of botany.*

Zanoni, an apothecary at *Bologna*, who has publiſhed a curious Herbaliſt, embelliſhed with ſeveral copper-plates, is poſſeſſed of a large collection of natural curioſities. The abovementioned profeſſor *Monti*, has a great variety of petrefactions collected in the neighbourhood of this city: he has alſo publiſhed a ſmall but elaborate diſſertation on the head of a ſea-horſe, or ſea-cow, dug out of the adjacent mountains, and in which the *dentes molares* are ſtill to be ſeen ‡.

Zanoni, *apothecary.* *Petrefactions.* *Sea-horſe's head.*

Among other petrefactions found in the little river *Martignone*, not far from *Caſtello Creſpellano*, as alſo in a brook near *Cottibo*, are ſeveral *ſiphunculi marini*, which ſome take to be the teeth of a kind of fiſh; whereas in reality they have neither the ſmoothneſs nor hardneſs of a tooth, but rather conſiſt of a teſtaceous ſubſtance which was once the recepticle of a worm or ſnail. Thoſe commonly called the large *Dentales* are white, ſtreaked longitudinally, and ſomewhat crooked; the ſmaller teeth, which terminate in a ſlender point, and are of a reddiſh colour, are called *Antales*. Both theſe ſpecies are worn by the common people next their ſkin, by way of amulet or preſervative againſt a diſeaſe called in *Italian*, *la Schiranzia* or *Squinanzia* and *angina*, *i. e.* a quinſey or ſore-throat. Theſe are alſo found near *Verona*, *Vicenza*, &c. near *Luneburg* in *Germany*, and at *Achim* in the dutchy of *Bremen*.

Dentales.

* A ſarcaſtical anagram on *Marſigli*'s name is here omitted, as ſuch kind of wit is exploded in *England*, tho' it ſtill prevails in *Germany*.

† Among other pieces of his are *Catalogi Stirpium agri Bononienſis Prodromus, gramina ac hujuſmodi affinia complectens, in quo ipſorum Etymologiæ, Notæ characteriſticæ, peculiares uſus Medici, Synonyma ſelectiora ſumma timexhibentur, ac inſuper propriis obſervationibus exoticiſque graminibus eadem diſpersè locupletantur à Joſepho Monti, ap. Conſtantinum Biſarri*, 1719. Likewiſe *Plantarum varii indices ad uſum demonſtrationum Bononiæ ſtudiorum*, publiſhed in 1724, in which is a plate of the phyſic garden.

‡ *De monumento diluviano nuper in agro Bononienſi detecto Diſſertatio, in qua permultæ ipſius inundationis vindiciæ à ſtatu terræ antediluvianæ & poſtdiluvianæ deſumtæ exponuntur a Joſepho Monti, Bononiæ*, 1719, *apud Roſſi & ſocios.*

Pinnæ. On the ſummit of mount *Blancano*, in a *ſtratum* of marle, is found a ſpecies of ſhells commonly called in *Latin*, *Pinnæ*, and by the *French*, *Nacres*, *i. e.* mother of pearl ſhells, or *Moules*, *i. e.* muſcles, which, from their ſhape reſembling a gammon of bacon, have alſo the name of *Perna*. While the fiſh is alive the lower ſhell ſtrongly adheres to the *Large ſhells.* bottom of the ſea. Some other large ſhells are alſo dug up near *Madonna del Saſſo*, which lies about eleven *Italian* miles from *Bologna*; Dentes lamiæ. and ſeveral of the *Dentes lamiæ* are found near *Poggivoli roſſi*, or the *Red hills.*

Petrified fiſh, and other animals. In and near the *Martignone* are alſo found petrefied fiſh, *Fungi* and *Pectinites*, which, on account of their thin ſhell, are alſo called *Membranuli*; *Conchites Pectinites*, *Pectunculitæ ſtriati*, *Tubulitæ vermiculares recti*, *& intorti*, *majores & minores*, *&c.*

In the brook *dell' Inferno*, as it is called, are found *Conchitæ leviter per longum ſtriati*, *Conchitæ majores*, *Pectunculitæ leviter ſtriati*, *&c.*

The rivulet *Mercati* exhibits congeries of *Conchitæ*, *Tellinitæ*, *&c.*

On the mountain called *Monte delle Grotte*, are found *Turbinatæ*, *Conchitæ*, *Echinitæ*, *Spinulæ*, *Pectinites*, *&c.*

In other parts of the territory of *Bologna* are found fragments of the *Oſtreitæ Polyleptoginglymi*, the *Oſtreum imbricatum & ſulcatum* of different ſizes, aſh-coloured oyſter-ſhells, *Conchitæ bivalves*; *Conchitæ turbinati*, *Pectines bivalves*, *Pectinites ſtriati*, *Pectunculi*, *Pectunculitæ*; *Chamæ leves*, *bivalves Glychcimerides*; *Chamæ ingentes margaritiferæ polyginglymæ bivalves*, as *Liſter* in his hiſtory of ſhells terms them; *Chamæ oblongæ leves et leviter ſtriatæ*; *Dendritæ*, *Lignum foſſile et petrefactum*, or foſſile petrefied wood, and *Gagates* or *Gangetes*, which is alſo called *Lapis Thracius.* *The fish* Sarda. Among petrefied fiſhes the *Sarda* * is frequently found here. In the yellow ſand, which abounds in the territories of *Bologna*, and derives its colour from a yellow kind of earth, are found great numbers of *Cornua Ammonis*, and other ſhells, many of which are ſo ſmall as hardly to be diſtinguiſhed without the help of a microſcope.

Of the Bononian *ſtone, a kind of phoſphorus.* I muſt not here omit the well known *Lapis Bononienſis*. This is a ſmall ſtone of a light grey colour, and irregular ſhape. It is full of ſulphureous particles, and of a lax texture, yet heavier than would be conceived from its ſize, and ſparkles like *Talc*. It is found in ſeveral parts of *Italy*, but eſpecially in the diſtrict of *Bologna*, towards the *Appenine* mountains, and on mount *Paderno* which ſtands about five *Italian* miles from *Bologna*. They are moſt commonly found after heavy rains among the earth waſhed off from the neighbouring mountains. This ſtone is of the ſize of a walnut, and has no lucid appearance in the dark

* This is a ſmall fiſh well known in the *Mediterranean*, and called by the *French*, *Sardine*. It is not unlike a ſprat, but ſomething larger.

until

until it undergoes a particular calcination, by which it acquires the property of imbibing, when expoſed for a few minutes to the ſun-beams, ſuch a quantity of light, that it afterwards ſhines in the dark from eight to fifteen minutes like a glowing coal, but without any ſenſible heat. This experiment may be repeated at pleaſure; and it is ſufficient, if the ſtone be laid only in the open air in the day-time where the ſun does not ſhine; for the heat of the ſun is apt to make it crumble to pieces. If the ſtone be well prepared, the light of a candle is ſufficient to give it this luminous quality; but it is not affected by moon-ſhine. It retains its luſtre, even tho' it be put in water, and preſerves this property for three or four years; and then it may be calcined anew, but it never perfectly recovers the ſame refulgency that it acquired at the firſt calcination.

In the fourth article of the *Philoſophical Tranſactions* of the Royal Society at *London* for the month of *January* 1666, it is ſaid, that only a certain eccleſiaſtic had the art of preparing this ſtone, and that the ſecret died with him. But this ſuppoſed loſs was happily retrieved by M. *Homberg*, a celebrated *German* naturaliſt, who, on his return from his travels in *Italy*, brought with him a great many of theſe ſtones, and calcined two hundred of them ſo many different ways, that at laſt he found out the ſecret. His method was as follows. He firſt ſcraped the ſtone all over till it appeared exactly like *Talc*; then having ſoaked it throughly in brandy, and incloſed it in a paſte or cruſt made of other ſtones of the ſame kind pulverized, he calcined it in the fire, or a ſmall furnace. After this, all the powder of the cruſt in which the ſtone was incloſed is taken off. Both the powder and the ſtone, when brought into the dark from the open air, make a luminous appearance; and the former, if kept in a ſtrong and well ſtopt phial, when expoſed to the air, imbibes the light, and if ſprinkled on pictures and letters illuminates them in the dark. In preparing the paſte the ſtone muſt be pulverized in a braſs mortar; for a glaſs or marble mortar is very detrimental to the virtue of this kind of *Phoſphorus*; an iron mortar particularly is worſe than any other. For this information we are obliged to *Lemery*, who in his *Cours de Chymie*, deſcribes at large the whole proceſs of preparing this ſtone, which, he candidly acknowledges, he learned from *Homberg* himſelf. I have been aſſured, that in calcining this ſtone over a fire, as it muſt be frequently turned, the operator muſt take care not to hang his head over the effluvia ariſing from it. The uncalcined *Lapis Bononienſis* is ſold at *Bologna* at a *Paolo* * *per* pound; but a prepared piece of the bigneſs of a dried fig coſts two or three *Paoli*, or more. This phænomenon is generally attributed to the ſulphur with which the *Lapis Bononienſis* abounds; for when it is freſh calcined the

Its preparation.

* Six-pence ſterling.

ſmell of it is an evident proof of this. Beſides, its evaporations are known to tinge ſilver: However, ſulphur cannot be productive of any light or effulgence, unleſs it be previouſly purged from all heterogeneous particles; and this is done by fire. Day-light, which is nothing but the fineſt rays of the igneous matter emitted by the ſun, kindles the ſulphur on the ſurface of the ſtone, when expoſed to the open air, as fire does common fuel. Upon this ſuppoſition, *Lemery* directs that this ſtone be calcined in a moderate fire, and obſerves, that if the heat be too ſlow the ſulphur is not carried to the ſurface of the ſtone; and on the contrary, if it be too intenſe, the ſulphur is too much diſſipated and evaporates.

Phoſphorus Balduinus.

The *phoſphorus Balduinus*, invented by *Baudovin*, a *Frenchman*, who publiſhed an account of it in 1675, under the title of *Phoſphorus Hermetius*, without acquainting the world with the ſecret of preparing it, was nothing elſe but an imitation of the *Lapis Bononienſis*. *Baudovin*'s *Magnet of Light*, as he pompouſly ſtyled it, was nothing but a compound made of *Engliſh* chalk and *aqua fortis*, or ſpirit of nitre.

Burning Phoſphorus.

Not long after, in the year 1677, one *Brand*, a *German* chemiſt at *Hamburg*, found out the ſecret of making *burning Phoſphorus*, and that by chance (to which we owe many curious inventions) whilſt he was endeavouring to extract a liquid from human urine in order to tranſmute ſilver into gold.

Runkel carried the invention ſtill farther, and at length it was brought to ſuch perfection, that at preſent a burning or incendible phoſphorus may be made from vegetable or animal ſubſtances, when calcined with allum. This is beſt kept in water, and emits light when expoſed for a little while to the open air. I myſelf have ſeen experiments of this kind exhibited by *Homberg*, and *Lemery*, the ſon.

Flame from two liquors mixt.

Beſides this *Phoſphorus fulgurans*, ſeveral other ſimilar diſcoveries have been made, as for example: By mixing two cold fluids, as the acid ſpirits of a mineral and an oil extracted from vegetables, flame has been produced. I ſhall on another occaſion ſpeak of the luminous Barometer, and a kind of *phoſphorus*, which may be called *Smaragdinus*.

Phoſphorus Smaragdinus.

Sea-animals, which ſhine in the dark.

I have already given an account of ſome ſea-animals that emit an effulgence in the dark, in deſcribing the *Dattali del Mare* of *Arcona*: And I would recommend it to the enquiries of naturaliſts, whether this ſhining be owing to the ſea-ſalt, or to the reſinous and ſulphureous particles with which the ſea-water is impregnated; I have often obſerved at ſea in a dark night corruſcations not unlike ignited ſparks, cauſed by the colliſion of the waves, the motion of the ſhip, and eſpecially of the oars: and if a perſon make water from the deck of a ſhip into the ſea in a dark night, a multitude of luminous ſparks are ſeen to rebound,

Radiancy in ſea-water.

rebound, as it were, from the ſurface of the water. But both theſe ſcintillations are obſerved only in dry weather; and poſſibly the cauſe is to be looked for in the motion of the ſaline ſpirits.

The *luciole*, or glow-worms, common in *Italy* and other countries, is to be claſſed among the natural *phoſphori*. Theſe inſects appear moſt luminous in rainy weather; as rotten wood, which is another kind of natural phoſphorus, is known to emit light in the dark, if it be moiſt. Luciola, *or glow-worm, a natural phoſphorus.*

Bologna, April 21, 1730.

LETTER LXVI.

Account of *Modena* and *Reggio*.

SIR,

THE country betwixt *Bologna* and *Modena* is very pleaſant, fertile, and well cultivated, and abounds in vineyards. The inhabitants have a method of preſerving ripe grapes, from the vintage-time till the month of *Auguſt* in the following year, by keeping them in little rooms well ſecured againſt the external air and the light of the ſun; and they never go into theſe ſtore-rooms but with one ſmall candle, and that as ſeldom as poſſible. The bunches are not laid upon the floor, but hang ſeparate, being tied to a great number of ſmall ſticks; and when a ſingle grape has the leaſt appearance of decay or rottenneſs, it is plucked off, to prevent the reſt from the infection. *How grapes are preſerved.*

The horned cattle of this country are very large, and generally white. Six or eight oxen are here put to a carriage, with a great number of bells hanging about them, which make no diſagreeable noiſe. The deſign of this muſic, as I am informed, is to chear the creatures under their labour, and to give notice at a diſtance on the road that ſuch a carriage is coming. *White horned cattle with bells.*

Not far from the city of *Bologna* the river *Reno* * croſſes the road. Though this river, during the greateſt part of the year, has but a ſmall current; yet there is a bridge conſiſting of two-and-twenty arches, which is four hundred and ſeventy paces long, and ſeven broad, built over it. *Bridge over the* Reno.

* *Sil. Ital. lib.* viii. - - - - *Parvique Bononia Rheni.*

In the year 1530, when *Charles* V. paſſed it in great ſolemnity juſt before his coronation, it broke under the multitude of people who attended in the proceſſion, which occaſioned great damage, beſides the loſs of many lives. This misfortune ſome prophetic genius's of that time looked upon as a certain omen that *Charles* V. was to be the laſt emperor who would receive his crown from the hands of the Pope.

Place where Lepidus, Antony, *and* Octavius *entered into an alliance.*

It was not far from *Bologna* that the *Triumviri*, *M. Lepidus*, *M. Antonius*, and *C. Octavius*, formed that alliance which afterwards proved ſo bloody in its conſequences. *Plutarch*, in his Life of *Cicero*, *c.* 67. and in that of *Antony*, *c.* 24. ſays, that the *Triumviri* had this interview on a ſmall iſland; to which *Dio*, *lib.* xlvi. adds, that the iſland was formed by a little river (probably the *Reno*) near *Bologna*. However, there is no river in the neighbourhood of this city that forms an iſland exactly agreeable to the deſcription given us by this hiſtorian; for by an iſland is now always underſtood a place which is generally ſurrounded with water. But whether this iſland was near *Bagneto*, at the conflux of the *Lavino* and the *Reno*, or at *Bagno*, where the little ſtream *Doſio* empties itſelf into the *Reno*; or laſtly, whether it was in the neighbourhood of the village called *Trebo di S. Giovanni*, it is not eaſy to determine.

Fort Urbano.

About fourteen *Italian* miles from *Bologna*, near this road, lies *Fort Urbano*, which conſiſts of five baſtions, and was built by pope *Urban* VIII. as a key to the eccleſiaſtical ſtate on this ſide. A little farther on we ferried over the little river *Panaro*, about five *Italian* miles on this ſide *Modena*. This river ſerves as a boundary to divide the dutchy of *Modena* from the *Bologneſe*. On a pillar erected in this place is the following inſcription, which would better become a warlike monarch, than the head of the church of Chriſt, who ſaid to his diſciples, 'The princes 'of the Gentiles exerciſe dominion;———but it ſhall not be ſo among 'you.' *Matt.* xx. 25, 26.

Martial inſcription.

Viator,
Hic eſt limes agri Bononienſis
Et Eccleſiaſticæ ditionis initium,
Quod, ut
Urbanus VIII. Pont. Max.
Tectum ſartumque redderet,
Arce munitiſſimâ, ut mox videbis, excitatâ
Sic Pontificiæ Majeſtati, ſic ſubditorum ſecuritati conſuluit,
Ut exinde clavibus imperterritè
Ovilis Dominici gereret curam,
Et gladio truculento arceret luporum rabiem.

Traveller,

'Traveller, here thou ſeeſt the boundary of the *Bologneſe* territories, 'and the entrance into the eccleſiaſtical ſtate; for the defence and ſe-'curity of which his Holineſs pope *Urban* VIII. has built, as thou ſhalt 'preſently ſee, a very ſtrong fortreſs; who thus at once conſulted the 'dignity of the papal majeſty and the tranquility of his ſubjects, that 'he may henceforth intrepidly protect the ſheepfold of the Lord with 'the keys committed to him, and drive away the ravenous wolves from 'the flock with the deſtroying ſword.'

Modena is a very ancient city, and frequently mentioned in the *Roman* hiſtory. When *Decius Brutus* was beſieged in this city, *Hirtius* made uſe of tame pigeons (which by hunger he had trained up for ſuch a ſervice) as meſſengers *, to give the beſieged advice of his intentions, and to receive intelligence from *Decius Brutus* on their return. The memory of this device is perpetuated even to this very day at *Modena*, where pigeons are taught to carry letters to a place appointed, and bring back anſwers. According to the relations of travellers, the ſame is practiſed at *Aleppo*, and other cities in the *Levant* †. Of what benefit theſe letter-carriers proved to the city of *Leyden* ‡, when hard preſſed by the *Spaniards*, is ſufficiently known from the hiſtory of the ſixteenth century. Modena. *Meſſages carried by pigeons.*

The city of *Modena* boaſts of having given birth to ſeveral eminent perſons, among whom they reckon *Sigoni* the civilian and hiſtorian, *Fallopi* the phyſician, from whom certain tubes || in the human body derive their name: *Corregio* the painter; the poets *Aleſſandro Taſſoni*, and *Teſti*; *Gicopo Barocci da Vignola* the architect; cardinal *Sadoleti*, and the imperial general *Montecuculi*. *Eminent perſons natives of* Modena.

In the cathedral of *Modena* they ſhew a very uncommon trophy of the valour of the inhabitants, namely, a wooden bucket with iron hoops, which the *Modeneſe*, for what purpoſe I know not, brought away from *Bologna*, and keep as a memorial of their expedition to the capital city

* *Plin. Hiſt. Nat. c.* 73. *Magnis in rebus fuere internuntiæ* (columbæ) - - - *Quid vallum & vigil obſidio, atque etiam retia amne prætenta profuere Antonino per cœlum cunte nuntio?* 'In 'affairs of great importance *(pigeons)* were made uſe of for meſſengers. - - - What did the 'trenches, the Centinels, and even the ſnares laid acroſs the river avail *Antony*, while a 'courier made his way through the air?'

† That *Mahomet* alſo made pigeons ſubſervient to his impoſtures, appears from the ſeveral hiſtories of his life; as alſo from *Ximenes*, *in hiſt. Arab. Elmacen*, *in hiſt. Sarac. &c.*

‡ Theſe pigeons, on account of their good ſervices, when they died were ſtuffed, and are ſtill kept in the council-houſe at *Leyden*. *Janus Douza*'s pigeon, which was one of theſe winged expreſſes, has further been honoured with two poetical panegyrics in *Latin* and *Greek* by the famous *Daniel Heinſius*. The great ſervice done by pigeons at *Haerlem* in the year 1573, at *Ziricksee* in 1575, and *Gertrudenberg* in 1593, are related by *Strada*, *Meteranus*, and other hiſtorians of thoſe times. || *Tubæ Fallopianæ.*

of their enemies. The war was originally occaſioned by the *Bologneſe* refuſing to reſtore the towns of *San-Ceſario* and *Nonantola* according to the deciſion of the emperor *Frederick* II. who had been appointed arbitrator of the difference: upon this, the emperor, out of reſentment for the indignity offered, ſent his natural ſon *Henci*, king of *Sardinia*, to the aſſiſtance of the *Modeneſe*, whoſe unhappy fate has been already taken notice of. As *Geminianus* was the patron ſaint of *Modena*, and *Petronius* that of *Bologna*, the contending parties were called *Geminiani* and *Petroniani*. *Aleſſandro Taſſoni* has ludicrouſly deſcribed the whole courſe of this war, in his moſt ingenious poem entitled *La Secchia rapita*; and to heighten the burleſque, he makes the *Modeneſe* give riſe to that bloody war by ſtealing this bucket.

Taſſoni's poem.

La Secchia rapita, or the rape of the bucket.

It was from this *Modeneſe* poet that the celebrated *Boileau* took the hint for the *Lutrin*. The only fault in *Taſſoni*'s burleſque poem is a want of delicacy in ſome of his expreſſions, which are ſometimes ſo groſs as to offend a chaſte ear. The bucket that has been thus immortalized hangs in one of the towers of the cathedral by an iron chain; to come at it, a perſon muſt go through no leſs than ſix doors, and give a handſome gratuity.

Cathedral. In this church the remains of St. *Geminianus* are depoſited. Here is alſo a piece of painting by *Guido*, repreſenting Chriſt in the temple, which well deſerves a traveller's notice. Before the church are ſeveral low and ſlender pillars belonging to the building, which are ſupported by large figures of lions, *&c.*

Jeſuit's church. The *Jeſuits* church is extremely beautiful, and the roof of it is painted from a deſign of father *Boſſi*. The altars are very elegant, and behind the high altar is the hiſtory of St. *Bartholomew*, painted in ſeveral capital pictures by *Procaccini*.

Theatine church. The *Theatine* church is remarkable for its high altar, which is finely decorated with columns and ſtatues. The choir is painted with fine pieces in *freſco*, repreſenting the life and martyrdom of St. *Vincentius*, by *Galati*.

St. Dominic's church. They are now rebuilding St. *Dominic*'s church; and by what may be conjectured from the *Capello del Roſario*, a maſterly white marble ſtatue of the *Madonna*, and the great number of pillars of white and blue marble to be ſeen there, it will be a ſplendid and magnificent edifice.

St. Margaret's church. St. *Margaret*'s church belongs to the *Dominicans*. It exhibits ſome good ſtatues of *terra cotta* by *Begarelli*, repreſenting our Saviour, two uſurers, and ſome of the apoſtles. A much greater object of curioſity is that of the Virgin ſtanding at the crucifixion, and ſupported by the two other *Mary's*, of the ſame materials with the reſt, but far exceeds them in expreſſion, *&c.* being made and painted by *Corregio*.

In

In the college of St. *Carlo Borromeo*, between ſeventy and eighty young noblemen are maintained, and inſtructed in the ſciences and academical exerciſes. In the hall are the portraits of celebrated perſons who received their education at this college. *College of St. Charles Borromeo.*

The ducal palace will be an elegant ſtructure; but at preſent it is not above half finiſhed. In the paſſage leading to the palace-church are painted all the ſaints who were of the ducal family; and among the reſt the hiſtory of St. *Beatrix* is to be ſeen there, who is ſaid always to predict the death of every one of the ducal family by ſtamping with the foot on the floor. The cieling of moſt of the apartments are finely painted in *freſco*. Here are alſo other valuable paintings, particularly the following, *viz.* A capital piece, repreſenting a peſtilence; *Titian* with his wife and ſon paying their devotions to the virgin *Mary*; a *Madonna* ſitting, attended by four ſaints, all as big as the life, by *Antonio Corregio*; the virgin *Mary*, with St. *George*, and a groupe of little boys, by the ſame hand; the virgin *Mary* attended by ſeveral ſaints, and her aſſumption, both by *Luigi Caracci*; *Paolo Veroneſe* and his family proſtrate before the virgin *Mary* and her divine infant; a capital piece repreſenting *Abraham*'s intended ſacrifice of his ſon, by *Del Sarto*; ten pictures by *Giulio Romano*; the adoration of the eaſtern *Magi*, and the marriage at *Cana*, by *Paolo Veroneſe*; a moſt beautiful landſcape painted on copper, and a night-piece, by *Corregio*, repreſenting *Mary Magdalen* lying on the ground in the wilderneſs and reading in a book. The frame of this piece is ſet with rubies, amethyſts, turquoiſes, and other gems. St. *Roch* diſtributing alms, is by *Annibal Caracci*, and formerly ſtood in the *Scola di S. Rocco* at *Reggio*; but was given the duke of *Modena* in exchange for a good copy. Here alſo is a picture of St. *George*, by *Doſſo da Ferrara*. I have often obſerved pictures placed together on account of the equality of their ſize, though the ſubjects of them were extremely improper, which is the caſe here; a large piece repreſenting *Bacchanals* is placed near another of our Saviour's crucifixion. But that piece, which for its excellence I ſhould have mentioned firſt, is *La Notte di Corregio*, or *Corregio*'s incomparable night-piece, repreſenting the infant *Jeſus* lying in his mother's lap. As *Corregio*'s excellence was more conſpicuous in the colouring and *chiaro oſcuro*, than in deſigning, it muſt be allowed that in this piece he has ſhewn the utmoſt effort of his ſkill. The infant's body is repreſented as it were ſemi-pellucid, and emits ſuch a radiancy, as to throw a proper light on the objects that are near it; and indeed this incomparable piece is never viewed without the higheſt admiration and pleaſure. It was painted in the year 1522, and at firſt was ſold for no more

Ducal palace.

Prediction of the death of any of the ducal family.

Fine paintings.

Corregio's *night-piece.*

La Notte di Corregio.

more than two hundred *Reggio lire*, or *livres* *, which according to the preſent courſe of money, are not much more than eight *Louis-d'ors* †.

Metelli has publiſhed a copper-plate of this picture on a ſheet of royal paper, which *Roſſi* ſells at *Rome* for ten *Bajochi* ‡. *Corregio*'s paintings are the more valued, becauſe he has not left a great number of pieces behind him; for he beſtowed a great deal of time on his works, and died in the forty-ſecond year of his age.

Looking glaſs cloſet. The looking-glaſs cloſet is filled with the portraits of the *Ducal* family. A connoiſſeur ſees with concern the fine cieling-pieces in this and ſeveral other rooms here damaged by cracks and fiſſures.

Garden. The garden is at ſome diſtance from the palace. It has an orangery,

Stables. but exhibits nothing very remarkable or curious, no more than the ſtables that ſtand near it.

In this part of the city likewiſe the duke's ſtate-coaches are alſo kept; ſome of which are ornamented with fine ſculpture; others are of a wonderful largeneſs, being made a great many years ſince.

Library. The ducal library is under the care of *Muratori*, who was formerly *Ambroſian* library-keeper at *Milan*, and is well known in the republic of letters by his *Antichità Eſtenſi ed Italiane*, the firſt part of which was publiſhed in folio at *Modena* in the year 1717; and for his large collection of the *Scriptores Italici* ‖. The manuſcripts of the *Modena* library are enumerated by *Montfaucon*, in his *Diarium Italicum*, *p.* 31.

How Mirandola *came to the duke of* Modena. The duke of *Modena* has been in poſſeſſion of the principality of *Mirandola* ever ſince the year 1710; *Franceſco Maria Pica*, the laſt prince, having forfeited it by being guilty of felony. An offer indeed was made this unhappy prince that he ſhould be reſtored to his principality, on paying a fine of an hundred thouſand ducats, and on condition that he ſhould marry a daughter of *Charles Maximilian Von Thurn*, ſteward of the houſhold to the empreſs-dowager *Eleanora*. As this lady was maid of honour to the empreſs, her majeſty zealouſly promoted ſuch an advantageous match; but by delaying the affair, and ſome failure in the immediate payment of the hundred thouſand ducats, the imperial exchequer, in the year 1710, receded from theſe conditions,

* About eight guineas.

† See *Richardſon*'s Treatiſe on Painting and Sculpture.

‡ Seven-pence halfpenny.

‖ The life of this great man has been written not only by ſeveral *Italians*, but by Mr. *Rathlef* and Mr. *Brucker*, two *German* writers. His *Scriptores rer. Ital.* in twenty-ſeven volumes, and his *Theſaurus veterum inſcriptionum* in four are laſting monuments of his judgment and application; as is his invaluable work of the hiſtory of *Italy*. By the laſt accounts from *Modena* we are informed, that *Muratori* being in a very advanced age, has loſt his ſight, of which he had made ſuch an excellent uſe.

and

and at once sold the principality of *Mirandola* for a million of *guldens** to the duke of *Modena*, who was invested with it by the emperor on the 12th of *March*, 1711. On this occasion the duke of *Modena*, in order to raise money for such a large purchase, proposed to some persons in *Germany* a loan of two hundred thousand *guldens* on a mortgage of the territory of *Mirandola*. That he might carry his point, his agents were for making the people believe, that the annual revenues of *Mirandola* were no less than a hundred thousand *Spanish* pistoles †; but I question whether *Modena* and *Mirandola* both together, after the necessary deductions, amount to more; though it is certain that the duke draws very considerable sums from the tax on mills, monopolies, and farms, with other imposts. *John Frederick*, the second son of *Rinaldo* the present duke, lived some years at *Vienna*, and during that time endeavoured to create a suspicion of his brother the hereditary prince *Francesco Maria*, on account of his marriage with *Charlotta*, the duke regent's daughter, in hopes of gaining the emperor's consent for dismembering the principality of *Mirandola* from the dutchy of *Modena*. This prince, especially in the year 1722, pushed the affair with all possible vigour; and to hasten the accomplishment of his desire, is said to have proposed a marriage with a princess of the *Sobieski* family, who is related to the emperor; but all his measures were frustrated, and he ended his days in the year 1727, in the twenty-seventh year of his age. The former deposed prince of the house of *Pica* betook himself to *Spain*, where, in regard to his birth, personal accomplishments, and zeal for that crown, he was made master of the horse.

The duke's revenues.

Difference betwixt the two princes.

The animosity betwixt the two brothers, as related above, is not the only disturbance that happened in the ducal family. The father's rigid treatment of the hereditary prince, which was imputed to the violent counsels of *Salvatico* a *Paduan*, his prime minister, has been the occasion of great feuds. The same person is also charged with oppressing the subjects, and other iniquitous measures, which raised great murmurs and complaints. At last such high words passed betwixt the hereditary prince and *Salvatico*, that the latter thought it advisable to make the best of his way to his own country. Since this minister has withdrawn frequent endeavours have been used for restoring a harmony betwixt the duke and his son; and an outward reconciliation has been effected; but the inward mistrust, usual in such cases, after an open rupture, still subsists; the father keeping his court at *Modena*, and the son living with his princess at *Reggio*.

As also betwixt the duke and hereditary prince.

* 100,016*l.* 13*s.* † 89,583*l.* 7*s.* sterling.

France

Interest of France *with regard to the* Italian *States.*

France is unwilling that *Italy* ſhould be parcelled out into petty ſovereignties, but rather wiſhes that it were gradually united again; imagining, that by the ſub-diviſion of the ſeveral principalities the emperor has an opportunity of enlarging his power there. This is certain, that in the wars of *Italy*, the emperor knows very well how to draw conſiderable ſuccours from the *Italian* princes, and never fails putting them in mind of the ſervices they owe to the *Roman* empire, by virtue of their fieffs. But this is alſo highly neceſſary, and without ſuch memento's they might poſſibly think that they were independent ſovereigns, and on a level with the *German* electors. The ceremonial which they think to procure for themſelves and their envoys at ſeveral foreign courts, does not a little favour their ambitious views. This brings to my mind what happened to M. *Huldenberg*, envoy from the elector of *Brunſwick-Luneburg* to the Imperial court in the year 1698, when he was at the courts of *Modena*, and of ſome other *Italian* princes, to treat about the marriage of the empreſs *Wilhelmina Amelia*. The duke of ——, ſpeaking of the *Italian* princes, obſerved, that the *German* electors and princes were indeed poſſeſſed of great power and large revenues; but that the *Italian* princes were more abſolute in their dominions. In proof of which aſſertion he alledged, that an appeal lay from the *German* electors and princes to the emperor, whereas it was not ſo with the *Italian* princes, who judged with appeal. To this M. *Huldenberg* replied, That his highneſs was miſinformed in this affair, with regard to the *German* electors, and mentioned ſeveral inferior princes of the empire who are inveſted with the *Jus de non adpellando* in caſes that do not exceed a certain ſum; adding, he could not apprehend why an appeal might not be lodged from the decree of an *Italian* prince to the aulic council, or his imperial majeſty. The duke inſiſted that no inſtance of this kind could be produced. After dinner M. *Huldenberg* took occaſion to reſume the ſubject with the prime miniſter, with whom he was very intimate, and to aſk him whether there was not an example of ſuch an appeal to the emperor? Upon the miniſter's anſwering in the negative, M. *Huldenburg* farther aſked him, if the *Italian* princes had found means to hinder complaints from being brought againſt them by way of appeal, as no law, in this caſe, could tie up the hands of the imperial court? The miniſter was ſilent for ſome time; but at laſt, upon M. *Huldenberg*'s urging him farther, he gave him the wink, and whiſpered him, *Facciamo tic tac, tic tac*, intimating, that they cauſed thoſe perſons who threatned to make ſuch appeals to be aſſaſſinated. Upon which M. *Huldenberg* ſmiled, and ſaid, 'That this was an extraordinary privilege, indeed, and 'for which the *Italian* princes had little reaſon to value themſelves 'above the electors of *Germany*,' &c.

High pretenſions of the Italian *princes.*

Pretended right of non appeal.

But

But to return to *Modena*. This city is ſuppoſed to contain thirty-five thouſand inhabitants: but this computation ſeems to exceed the truth; and, indeed, it is not at all credible. Before moſt of the houſes there are portico's or cloyſters, as in *Bologna*, under which a perſon may walk ſecure from rain and the heat of the ſun: However, on account of their unequal height and breadth, they are no great ornament to the city. Here is but little trade ſtirring; and though a great number of maſks (in making of which *Modena* excels) be exported to *Venice* and other places, yet ſo inconſiderable an article can contribute but little to the proſperity of the city.

Particular property of the ſoil.

The ſoil of the country about *Modena* is of a ſingular conſtitution, and well deſerves the notice of the curious naturaliſt. It gives no ſmall weight to the opinion that petrefactions are chiefly owing to the univerſal deluge. In every part, not only of the city, but of the adjacent country, plenty of good water is to be found; only before it can be attained, the ground muſt be dug to the depth of ſixty-three feet. For the firſt fourteen feet are found large ſtones, which ſeem to be the remains of paved ſtreets or roads, and buildings; and from hence there is ſufficient reaſon to conclude that the foundation of this city was anciently much lower than it is at preſent. In the next place is found a *ſtratum* of hard and compact earth proper to build upon. This ſeems to be a kind of *Terra virginea*, or *Virgin mould*, which has never been diſturbed by digging, though ſuch kind of earth is looked upon as the beſt foundation for the largeſt ſtructures. Under this is a *ſtratum* of black marſhy earth, in which are found a great many ſea-weeds, the leaves, branches, and trunks of trees in great abundance; and, at the depth of twenty-four feet, undecayed ears of corn have been dug up. The next is a *ſtratum* of chalk, which begins at the depth of twenty-eight feet. As ſoon as the labourers find this they are ſure of being no longer moleſted with the muddy water breaking in upon them. This chalky *ſtratum* is about eleven feet deep, and very full of ſhells. It terminates at the depth of thirty-nine feet, after which follows a mooriſh or muddy ſoil two feet deep, in which are found ruſhes, leaves of plants, and branches of trees. Next to this is a *cretaceous ſtratum*, which is eleven feet deep, and conſequently terminates at the depth of fifty-two feet from the ſurface of the earth. This is ſucceeded by a marſhy or muddy ſoil, reſembling the former, of two feet in depth; and then follows a *ſtratum* of chalky earth, but not ſo deep. The next to this is another *ſtratum* of marſhy ſoil, or turf, under which is found a ſoft ſand intermixt with gravel. This appears to be the original *ſtratum* laid by nature; in which are found ſea-ſhells and other indications of an inundation or deluge. This *ſtratum* is very firm; and by only boring a little way into it, a great plenty of good water immediately

ſprings

ſprings up, and ſoon fills the well to a proper height. No trunks of trees are found in the chalky *ſtrata*; but they are met with only in the marſhy or turfy ſoil *. It will not be amiſs to ſubjoin here the different *ſtrata* of the earth, and their arrangement, as found in digging a well two hundred and thirty-ſix feet deep, about the beginning of the laſt century, at *Amſterdam*, by order of the magiſtrates. This well is ſtill to be ſeen at the *Oudemannſhauſe*; betwixt the *Doeleſtreet* and *Ruſsland*, where is ſtuck up a printed account of the order in which the *ſtrata* lay, which is as follows:

Strata, *or conſtitution of the ſoil at* Amſterdam.

	Feet
1. A *ſtratum* of garden-mould in depth	7
2. Black turf, or peat	9
3. Soft clay	9
4. Sand	8
5. Earth	4
6. Clay	10
7. Earth	4
8. Paving-ſand, upon which, as a good foundation, moſt of the houſes in *Amſterdam* are built, piles being firſt driven into it	10
9. Clay	2
10. White ſand	4
11. Dry earth	5
12. Marſhy, or muddy earth	1
13. Sand	14
14. A ſandy clay	3
15. Sand intermixt with clay	5
16. Sea-ſand, in which are a great many ſmall ſhells	4
17. Clay	102
18. Sand where they left off digging	31
	232 feet

Poſition of trees in turf-lands.

It is well known, that aſhes, coals, bones, potſherds, trees, *&c.* are frequently found in the turf-lands or marſhes in *Holland* and *Frieſland:* but that theſe were overwhelmed and buried by ſome inundation or deluge may be concluded from the ſimilarity of their poſition; the branches and tops always lying towards the N. E. and the roots in the oppoſite direction.

* *Vide Bernardinus Ranazzini de fontium Mutinenſium admiranda ſcaturigine, Mutinæ*, 1692. and *Montfaucon*'s *Diar. Italic.*

In

In the *Modoneſe*, eſpecially near St. *Polo*, which is not far from *Reggio*, an excellent alkaline earth, which the *Italians* call *Terra Vergine aurea*, is dug up. Sometimes it is found in a kind of powder, and ſometimes it reſembles a fat and oleaginous *tophus*, or friable ſtone It is firſt pounded fine, and then made into a ſoft, white, and inſipid paſte. This is in great repute, and reckoned of equal virtue with *Terra Samia*, the *Bolo bianco* and *Terra Sileſiaca*, are uſed as alexipharmics, and found very beneficial in fevers, dyſenteries, and hypochondriac diſorders *. Terra Vergine aurea. *Medicinal uſe.*

Near the caſtle on *Monte Baranzone*, and in a place called *Fiumetto*, wells or pits are dug thirty or forty ells, and more, in depth, in which a kind of oil is ſeen floating on the ſurface of the water: this is what the *Italians* call *Oglio di Naphta*, or the *Olio di Saſſo*, but more commonly known by the name of *Petroleum*, or oil of *Peter*. It is found in greateſt plenty in autumn and ſpring, and is ſkimmed off the water once in a fortnight; but the wells are kept ſhut up cloſe. It is of a reddiſh colour; and when one of theſe wells becomes dry, they either dig deeper, or make a new one. Beſides theſe, near *Caſtello di Monte Gibbio* are three other ſuch ſprings, which are perennial. The oil which theſe laſt yield is of a yellowiſh colour, and is accounted the beſt in this country. *Petroleum* is uſed for embalming the dead, varniſhing, painting, and in pharmacy, and is found not only here, but likewiſe in the neighbourhood of *Parma* and *Naples*, in *Sicily*, ſeveral of the iſlands of the *Archipelego*, *India*, the ſouthern parts of *France*, and in other places †. Oglio di Naphta, *or rock-oil.*

Some naturaliſts will have this to be a ſpecies of *Succinum liquidum*, which after its induration is diſtinguiſhed by the name of amber; and this opinion is founded on *Boccone*'s obſervations, who tells us that he found ſome drops of *Petroleum* incloſed in the middle of a piece of amber; and that amber is to be met with on the coaſt of *Sicily* only in thoſe places where *Petroleum* is found, and in no other. How well grounded the aſſertion of *Oligerius Jacobæus*, a *Dane*, who has writ a particular treatiſe on this oil, may be, namely, that it will grow hard and ſolid if it be boiled with ſpirit of nitre, I cannot ſay, as I have hitherto had no opportunity of trying the experiment. This, however, is certain, that ſea-water is not neceſſary to the production of amber, which is often found in parts very remote from the ſea. That it is not generated from the reſin of pine or fir trees, appears evident, becauſe, in the countries about *Foligno*, *Ancona*, and *Seſſa*, in the papal dominions, amber, ſulphur, and reſinous foſſiles of ſeveral kinds are dug up, though there is not a wood of pines or firs to be ſeen all over the country. Near *Quercola* and *al Saſſo*, in the *Modoneſe*, amber is likewiſe not uncommon; and is *Of the origin of amber.*

* *Vide Boccon. Obſervat. Phyſic.* vi.

† *Boccon. Obſervat. Phyſic.* v, xxx, xxxi.

there found in a ſoil which has yielded a great quantity of *Petroleum*. In the diſtrict of *Luneburg*, and in places which are ſo far from having any communication with the ſea, that they are at the diſtance of ten *German* miles from it, I myſelf have gathered large pieces of amber, which had both the proper hardneſs, and when rubbed, the electric quality of attracting light ſubſtances. Alſo in a marſhy ground, on an eſtate called *Gartow*, belonging to baron *Bernſtorf*, very good amber has been found. This was of ſeveral kinds; ſome pieces were yellow and tranſparent, ſome white and opaque or cloudy, and others black, which indeed are properly a kind of agate. Theſe pieces of amber lie ſingle in a turfy ſoil within a concretion of grey ſand, and intermixt with filaments of roots; they are alſo found in the ſame manner in the mountains of *Pruſſia*. It is alſo no uncommon thing to find there, and in other places, pieces of wood impregnated with ſulphur and reſin, which have inſinuated themſelves into the pores and interſtices.

The *Elbe* throws up fine pieces of amber on its banks in ſeveral places. Amber is alſo dug up in a mountain called *Bugarach*, in the province of *Languedoc*, in *France*; but it has not the hardneſs of the *Pruſſian*; and perhaps the inhabitants make their lamps of it on that account.

But to obviate the objection, That poſſibly the firſt formation or perfection of amber has been occaſioned by the ſea-water, which by ſome extraordinary inundation may have overflowed thoſe countries, that are, at preſent, at a great diſtance from the ſea, I ſhall obſerve, that amber is daily formed in the earth, and from a liquid or ſoft ſubſtance, is gradually indurated, and becomes a hard body. An inſtance of this I met with in a piece which, a few years ago, was dug up in the abovementioned eſtate of *Gartow*, and is now in Sir *Hans Sloane's* Muſeum at *London*. On the ſurface of that piece of amber is ſeen a withered birch-leaf, the fibres and indented edges of which are imprinted in the moſt accurate manner on the amber. This muſt have been done while the latter was in its liquid ſtate. Now this leaf cannot be ſuppoſed to have continued there whole ages, without corruption or decay; eſpecially as the *ſtrata* in which the *Gartow* amber is found, do not lie above the depth of three or four feet from the ſurface of the earth.

The animals which I have ſeen incloſed in amber, as far as I can recollect, are only of the terreſtrial kind, as gnats, ſpiders, piſmires, locuſts, and the like. Minerals have alſo been found incloſed in amber; which is a plain proof that the former could not be in the liquid amber in the ſea, tho' ſuch pieces of amber may have been waſhed away from their *ſtrata* by the ſea, and be again thrown by the tides on the ſhore, or accidentally drawn up in nets.

They

They, who attribute the origin of amber to gum or reſin of trees, forget that amber remains indiſſoluble in water, contrary to the nature of gums; and that there never was any vegetable found, from which a reſinous oil and volatile acid can be extracted, as may be done from amber and other foſſils. Amber loſes its hardneſs and tranſparency after fuſion; but retains its electric or attractive quality, which the modern philoſophers, who are for exploding all occult qualities, attribute to the ſubtile ſaline and ſulphureous particles of which amber is compounded. For, ſay they, theſe being detached and emitted by the friction, rarefy the air near the amber, ſo that light ſubſtances as ſtraw, pieces of paper, *&c.* being propelled by the denſer air, move towards the amber, where the air is rarefied more or leſs in proportion to its proximity, or diſtance from the latter.

Two *Italian* miles from *Saſſuolo* in the *Modeneſe* is to be ſeen a chaſm in the earth called *la Salſa*, which often ejects ſmoke, flames, aſhes, and ſtones of a ſulphureous ſmell; and throws many of them to the height of thirty yards. Theſe eructations generally fall out in ſpring and autumn, and are ſometimes attended with very great noiſes under ground. The mountain in which this aperture appears, has been rendered quite barren by the aſhes, ſtones, *&c.* ejected out of the chaſm; and during its eruptions the *Petroleum* or *oil of Peter*-wells at *Saſſo* and *Monte Gibbio*, are extremely turbid. *Bocconi* in his *Muſeo di Fiſca & di Eſperienze*, publiſhed in quarto at *Venice* in 1697, pretends to have found out that *la Salſa* agrees not only as to its effects, but alſo the time of its eruptions with mount *Ætna* in *Sicily*, and that this agreement was particularly remarkable on the 10th, 11th, and 12th of *May* 1693. *Fire emitted from* Salſa.

The country about *la Salſa* affords petrefications of ſeveral kinds, *Cochleitæ*, *Turbinitæ*, *Dentales*, *Tubuliti varii*, *recti & intorti*; but at what depth they are found I have not been informed. *Petrefactions.*

In the little river *Salſa*, near *Saſſuolo*, are found the teeth of *Hippopotami* and *Tubulitæ Vermiculares*. And farther towards *Saſſuolo*, *Buccinitæ*, *Caryophylla marina foſſilia Scheuchzeri*, *Turbinitæ faſciculati*, *læves & ſtriati*, *Turbinitæ cylindroidei*, &c. On *Monte delle Meraviglie*, are found large *chamæ ventricoſæ*. The other moſt remarkable *petrefacta* in the territories of *Modena* are *Conchitæ valvis æqualibus lævibus & rotundis*; *Conchitæ oblongi & læves*; *Conchitæ ſtriati*, *tranſverſim rugoſi*; *Conchitæ in longum & tranſverſim minutiſſimè ſtriati*; *Cochleitæ cælati*; *Cochleitæ trochiformes*; *Chamæ*; *Chamæ læves*, *rhomboideæ*; *Chamæ ventricoſæ*; *Pectines auriti*; *Pectunculitæ tam in longum quam tranſverſim ſtriati*; *Tellinitæ ſubrotundi minutiſſimè ſtriati*; *Pectunculi læves*; *Oſtreitæ imbricati*; *Oſtreitarum opercula*; *Oſtreitæ rugoſi*; *Murices auriti*, *oris recurvi*; *Turbinitæ muri-*

cati of several kinds; *Turbinites auriti, oris dentati*; *Umbilici fossiles, alias opercula cochlearum cælatarum*, &c.

Floating island. Lastly, I must here observe, that *Pliny* (*lib.* ii. *c.* 95.) mentions a floating island in the *Modenese*; but at present no such Phænomenon is to be seen in these parts.

Betwixt *Modena* and *Rubiera*, you cross the little river *Secchia* over a very long bridge: *Rubiera* is one post-stage from *Modena*, and about half way to *Reggio*. This last mentioned city is better built, and has more regular streets than *Modena*; it also appears but little inferior to it in extent.

Reggio.

The street, in which the famous fair is yearly kept, is particularly remarkable both for its length and breadth; and the only defect is, that it is not laid out in a direct line.

In the cathedral of *Reggio* is to be seen, over the high altar, the assumption of the Virgin *Mary*, painted by *Vincenzo Gotti*, and four marble statues by *Clemente da Reggio*; and by the same hand are also those of *Adam* and *Eve*, which stand before the front of the church. Among the sepulchral monuments in this church are several belonging to the family of *Maleguzi*; particularly that of *Horatio Maleguzi*, count of *Monte Obizi*, who was ambassador to *Philip* II. king of *Spain*, and also wrote the Life of pope *Pius* V. He died in the year 1583. The monument of *Ugo Rangoni*, legate of *Paul* V. to several princes, is extremely beautiful. On the right side of the Tribuna are six fine marble statues, and in an adjoining chapel, the images of St. *Fabian* and St. *Sebastian*.

Church of the Madonna. The *chiesa della Madonna* is a very lightsom building; and the cieling is elegantly painted.

St. Prospero. Before St. *Prospero*'s church stand six lions which formerly served for pedestals to some structure. The roof is painted by *Camillo Procaccino*, and, among other things, exhibits the last judgment. In the vestry is to be seen a descent from the cross, together with the three *Mary's*, by *Luigi Caracci*, which consequently deserve notice.

Via Æmilia. *Delightfulness of the road and prospect.* The road betwixt *Modena* and *Parma* is a part of the ancient *Via Æmilia*, and is very pleasant to travel. It lies all along through gardens, and is planted on both sides with rows of white mulberry-trees, interwoven with vines which form a kind of natural festoons. The whole plain consists of plantations and inclosures, every where separated by rows of fruit-trees and vines, so that few countries can form a richer scene, or yield a more beautiful landscape to the eye.

River Lenza, *boundary betwixt* Modena *and* Parma. On the road about five miles from *Reggio*, a very long bridge is built over the river *Lenza*, which is the boundary betwixt the dutchies of *Modena* and *Parma*.

On

On the *Modoneſe* ſide, and on the left hand, lies the caſtle of *Canoſſa*, which belongs at preſent to a family of the ſame name, and is famous in the hiſtory of the middle-ages, being the reſidence given by the powerful counteſs *Mathilda* to pope *Hildebrand* or *Gregory* VII. Here the emperor *Henry* IV. was obliged, in very ſevere cold weather, to ſtand for three days in the court-yard clad in ſack-cloth, and bare-footed, without either meat or drink, and with tears to beg for pardon, before the Pope could be prevailed on to receive him again into the boſom of the church *. Concerning the ſuſpicion of a criminal commerce between this Pope and *Mathilda*, ſee *Lambertus Schaffnaburgenſis ad ann.* 1077, p. 809, and the author of *Apologia pro Henrico* IV. p. 219. †

Canoſſa *caſtle.*

Ignominious penance of the emperor Henry IV.

Several proteſtants make uſe of the teſtimony of theſe hiſtorians in order to complete the *ſcandalous hiſtory* of the court of *Rome*; and when it is objected that pope *Hildebrand* was old and emaciated, and that *Mathilda* was not very young, they anſwer, That old men are often concerned in ſuch intrigues. But if, from the hiſtories of thoſe times, we enquire into the character of pope *Gregory* VII. they will inform us that ambition and avarice had the predominance over that pontiff; ſo that luſt could make but little oppoſition againſt thoſe reigning paſſions. A perſon of ſuch a caſt of mind is ſeldom known to indulge himſelf in ſenſual pleaſures; and if he happens to be ſurpriſed by a ſtrong temptation, ſo as to make a falſe ſtep, he is aſhamed of it, and his former ambition and avarice ſoon reſume the aſcendant over him, and put him upon projects which the world look upon as grand and enterpriſing.

* *Vide Baron. Annal. Tom.* xi. *ad ann.* 1077, *n.* xviii, p. 524. *Donnizo, in vita Mathildis, lib.* xi. *c.* 1 & 7. *Arnulphus Mediolanenſis, lib.* iv. *Geſtorum Mediolanenſ. c.* viii. *p.* 746. The ſovereign princes of *Europe*, are not ſenſible how much they are indebted to *Luther*'s reformation, were it only in reſpect of the temporal proſperity and outward ſecurity of their ſeveral dominions. See alſo on this head *Balth. Bebel. de beneficiis magiſtratui politico à Luthero exhibitis, Georg. Henr. Götze, de beneficiis œconomicis Lutheri miniſterio exhibitis, & Joh. Hermann. Fürſtenau, de meritis Lutheri in œconomiam publicam & privatam, Rintel.* 1749.

† To the hiſtorians who charge pope *Gregory* with carrying on amorous intrigues, may be added *Leo Oſtienſ. in chron. Caſſin, lib.* iii. *c.* 49. *Sigbert. Gemblac.* and *Alberic. ad an.* 1085, who relate that *Gregory* on his death-bed heartily repented of this cruel treatment of the unhappy emperor *Henry* IV. but to theſe may be oppoſed the ſilence of other credible hiſtorians on this head.

LETTER

LETTER LXVII.

Obſervations on *Parma* and *Placentia*.

SIR,

Parma. PARMA is a large populous city, and has broad regular ſtreets and a great number of handſome houſes, which the *Italians* here, according to the cuſtom of other parts of *Italy*, dignify with the name of *palazzi*, or palaces. The little river *Parma* divides the city into two parts, which have a communication with each other by three ſtone bridges. Its circuit is about four *Italian* miles; and the citadel very much reſembles that of *Antwerp*. The number of inhabitants is ſuppoſed to be from forty-five to fifty thouſand; but this computation certainly exceeds the truth.

River of the ſame name.

Circuit. Citadel. Number of inhabitants.

Antiquity of the city. Among the ancient writers who ſpeak of this city, are the following: *Strabo*, *lib.* v. *Livy*, *lib.* xxxix. *c.* 55. *Pliny*, *lib.* iii. *c.* 15. *Cicero ad Famil. lib.* x. *ep.* 33. *n.* 8. *Ptolemy*, *Columella*, and others. In an ancient inſcription it is ſtiled *Colonia Julia Auguſta Parma.*

Ducal palace. Its paintings. The ducal palace is not yet completed: however, in the duke's apartment, a great number of fine paintings are to be ſeen; among theſe, the pieces which *Annibal Caracci* has copied in oil colours from the paintings in *freſco* in the cupola of St. *John*'s church, by *Corregio*, are eminently diſtinguiſhed from the reſt. A night-piece of *Peter* denying Chriſt, and another piece, repreſenting *Abraham* entertaining the three angels, deſerve a particular attention. Here are two very large pieces by the cavaliere *Malogio*, repreſenting the glories of heaven, and the fall of *Lucifer* into hell, who, to gain the favour of the eccleſiaſtics, has taken care to fill the former with biſhops and friars.

Adjoining to the dutcheſs's apartment, is a looking-glaſs cloſet; but it has no very large glaſſes. Moſt of the principal rooms are hung with red velvet laced with gold, with the richneſs of which the brick flooring little agrees.

Noble theatre. The vaſt theatre at *Parma*, ſo famous throughout all *Europe*, was built by *Rainutius* I. in the year 1618. The *parterre*, or pit, is ſixty-five, and the ſtage ſixty-two common paces, in length. In *Parma*, the length of the whole building is generally computed at a hundred and ninety ells, and the height about forty-nine, or fifty. On each ſide of the ſtage ſtands an equeſtrian ſtatue of one of the former dukes, and

ſeveral other ſtatues on each ſide of the pit. The latter conſiſts of twelve rows, riſing gradually one above another, as in the ancient *Roman* amphitheatres; and over it is a double gallery. Some, indeed, will have it that it will conveniently hold eight or nine thouſand ſpectators; but this is an aſſertion which the eye manifeſtly contradicts at firſt ſight. On occaſion of the marriage of prince *Edward*, brother to the preſent duke, with *Dorothea Sophia*, daughter of *Philip William* elector *Palatine*, in the year 1670, it was moſt ſplendidly illuminated; and during the opera, the *parterre*, or pit, was laid three or four feet under water, in order to repreſent a naval engagement betwixt two *Gondola's*. For this purpoſe two large rooms on each ſide of the theatre were filled with water, the entrances to the pit were ſtopt; and as the flooring and ſeats of the amphitheatre * are of ſtone (the latter being only covered with wood) there was no great difficulty in exhibiting ſuch a *Naumachia*. But the *Gondola's* muſt certainly have been very much confined in their motions, as the pit could not be enlarged; for in extent it is far ſhort of that of the *Aliberti* theatre at *Rome*. The moſt remarkable thing in the conſtruction of this edifice, is, that a word ſpoken ever ſo low on the ſtage is diſtinctly heard in every part of the pit, (which ſaves the actors no ſmall trouble) and the greateſt elevation of the voice cauſes no echo. It is ſaid, that when *Lewis* IV. deſigned to build an opera-houſe in the palace of the *Thuilleries* at *Paris*, he ſent the celebrated architect *Vigarani* to *Parma*, in order to examine into the cauſe of this extraordinary effect; but to no purpoſe. The *Paris* opera-houſe is indeed ſuppoſed to be large enough to contain ſeven or eight thouſand people; but I queſtion whether this be not an exaggeration little ſhort of that mentioned above; at leaſt I am certain that the opera-houſe at *Hanover* exceeds it both in largeneſs and elegance.

Naval engagement exhibited in it.

Extraordinary conſtruction of the theatre.

Obſervation about the opera-houſe at Paris.

The illumination of the large theatre at *Parma* being very expenſive, a ſmaller theatre has been erected for common uſe in a ſaloon adjoining to it; and this has a pit large enough to contain two thouſand ſpectators. On the ſides of it are three rows of ſeats, and eight more riſing one above another, in the manner of an amphitheatre in front, and over theſe are three galleries.

Theatre for common uſe.

The duke's library makes a very grand appearance; the books are all in *French* binding, and elegant pillars are placed at certain diſtances along the ſhelves. The number of books does not exceed ſeventeen or eighteen thouſand volumes; and all the care taken to preſerve them from worms and moths is, only by ſhaking and beating them a little at certain times.

Library.

* The amphitheatre, as it is called, in the foreign theatres anſwers to the front boxes in our play-houſes, and conſiſts of ſeveral rows of ſeats raiſed above the pit with a gradual aſcent.

The

The manuſcripts are likewiſe bound in the ſame pompous manner. The printed books are for the moſt part in folio, and chiefly relate to hiſtory. At the end of the library is this inſcription:

Inſcription.

Theatrum Orbis miraculum
Ne ſuſpicito,
Majus hic ſibi vindicat
Sapientia,
Maximum Farneſia
Sereniſſimi Franciſci
Ducis VII.
Magnificentia.

'Ceaſe to admire the theatre of *Parma*, which is the wonder of the 'world; for wiſdom here exhibits a greater: but the greateſt wonder 'of all is the magnificence of his moſt ſerene highneſs duke *Fran-* '*ceſco* VII. of the illuſtrious houſe of *Farneſe*.'

Cabinet of medals.

The cabinet of medals conſiſts of eighteen thouſand pieces, all of different dies, though there are no leſs than five hundred of the emperor *Adrian*. Over every medal is a little ticket, with black letters on a gold ground, ſhewing on what occaſion it was ſtruck, *&c.* Theſe medals are inſerted in copper-plates glazed, ſo that by turning them you have a view of the reverſes of the medals, without taking them out of the ſockets. This collection comes no lower down than the reign of *Heraclius*; but the ſeries is continued in gold, ſilver, and copper pieces, each aſſortment of which is kept in a ſeparate caſe.

Rareſt piece.

The rareſt piece in this collection is a medallion of *Piſcennius Niger*, which was ſtruck at *Antioch*, with *Dea Salutis* or the goddeſs of health, on the reverſe. The three copper medals of *Otho* are of the *medius modulus*, or middling ſize; one of which is a *Latin* medal, and the other two *Greek*. But the genuineneſs of theſe pieces is much diſputed by ſeveral learned antiquarians. *Petruſi*, a *Jeſuit*, in the year 1694, began the publication of a catalogue of this *muſeum*, the eighth part of which, conſiſting of a thin volume in folio, was publiſhed at *Parma* in the year 1717. After his death the continuation of the work was undertaken by *Pio-* *ceno*, another *Jeſuit* of *Placentia*, and ſon to a *Venetian* nobleman; but he is ſo ſparing of his labour, that he has publiſhed nothing yet.

Catalogues.

Paintings.

The medal-tables are placed on both ſides of a long gallery, where the eye is farther entertained with the ſight of ſeveral admirable pictures. The moſt eſteemed amongſt the latter are the following pieces, *viz.* a naked *Venus* aſleep, by *Annibal Caracci*; under which is a looking-glaſs in a

frame of white *Carrara* marble, beautifully carved with five angels and a variety of flowers in *relievo*, by *Guliano Mozani*; the laſt judgment, by *Michael Angelo*; a *Pietà* by *Annibal Caracci*; the eſpouſals of St. *Catharine*, by *Corregio*; and the celebrated *Zingana*, or gipſey, by the ſame maſter. This figure was accidentally ſo called from the brown complexion it had when firſt painted; but it is a picture of the virgin *Mary* in a wild, deſert, country on her flight to *Egypt*. Here are alſo *Lucretia*, by *Parmeggiano*, and a remarkable copy of a portrait of pope *Leo* X. executed in ſuch a maſterly manner by *Andrea del Sarto*, that it is preferred by the *Parmeſans* to the original, which is in the poſſeſſion of the great duke of *Tuſcany*. This copy is ſaid not only to have deceived *Vaſari*, but even *Giulio Romano* himſelf, who, though he worked on the drapery of the original by *Raphael*, when, ſome time after, he ſaw this copy at *Parma*, took it for *Raphael*'s piece, and imagined he could diſtinguiſh in it ſome ſtrokes of his own pencil, as *Felibien* tells us, in his *Lives of celebrated painters*. Pope *Clement* VII. who was of the houſe of *Medicis*, promiſed the original picture to one of the dukes of *Mantua*; who paid his Holineſs a viſit, and aſked him for it. But the cunning *Florentine* being very unwilling, upon ſecond thoughts, to part with ſuch an exquiſite piece, contrived to put the duke off with a copy of it (which is that we are ſpeaking of) and kept the original ſtill at *Florence*. This inſtance renders ſomething dubious that infallible certainty which many connoiſſeurs pretend to, of immediately telling us, upon ſeeing any celebrated picture, the name of the artiſt that painted it.

Remarkable copy of a picture.

Near the picture-gallery is a ſmaller apartment, which, as it contains many coſtly and valuable curioſities, may be called a *muſeum*, or treaſury. Here are ſeveral cabinets, tables, and clocks of plain and raiſed *Florentine*-work, and one embelliſhed with admirable ſculpture, and ſet with gems; two tables of rock-cryſtal, adorned with figures, one of which has a ſilver border gilt, and the other is embelliſhed with flowers of enamel and gold; ſeveral marble and agate vaſes; a fine hanger ſet with very valuable jewels, among which is a cryſolite of the bigneſs of a large bean; ſeveral caſkets ornamented with enamel and gems; paintings on *lapis lazuli*, and curious works in ivory. Among the laſt are ſeveral crucifixes, where the whole body of our Saviour, the arms excepted, is made of a ſingle piece. Here is an aſſortment of mother-of-pearl, curiouſly wrought; another of amber, and a cloſet full of pieces of rock cryſtal, moſt of which were brought from the country of the *Griſons*. Some of theſe pieces are near the bigneſs of a man's head; and in this cloſet is an entire ſet of altar-furniture of cryſtal, with a caſket of cryſtal, ſeveral cryſtal pillars, and a remarkable piece of the ſame, reſembling a mountain dividing itſelf into two forked tops, which

Muſeum.

Extraordinary pieces of cryſtal.

weighs near a thouſand pounds. It has not indeed the fineſt luſtre; but as to its largeneſs, I queſtion whether its equal can be produced in any part of the world. The largeſt piece of cryſtal known in *Pliny*'s time weighed no more than fifty pounds, and was preſented by *Livia* to the Capitol as a very extraordinary curioſity *.

Antiquities. Paintings in freſco belonging to Nero's apartments.

Adjoining to this *muſeum* is an apartment filled with ſhells, ancient inſcriptions, buſto's, and lamps; *Egyptian*, *Greek*, and *Roman* idols. Not long ſince the paintings in *freſco* diſcovered at *Rome* in the *Farneſian* gardens, and ſuppoſed to have belonged to *Nero*'s apartments, were alſo brought hither. The figures of men repreſented in theſe paintings are not deſigned in the beſt manner; the faces are ſcarce diſtinguiſhable, and the colours at preſent quite faded. In my opinion it would be doing injuſtice to the ancients to form an idea of their ſkill in painting from ſuch pieces; for though, probably, antiquity produced no paintings which can rival the works of *Raphael* and ſome other modern artiſts; yet their painters could not but draw great advantages from the flouriſhing ſtate of ſculpture, in which the ancients deſerve the higheſt applauſe.

In a cabinet in this room is kept a miſſal curiouſly illuminated and painted, at the end of which is an altar painted in miniature, and inſcribed with theſe words:

Julius Clovius Monumenta hæc Alexandro Farneſio Domino ſuo faciebat M. D. XL. VI.

'*Julius Clovius* painted theſe memorials for *Aleſſandro Farneſe*, his 'patron, in the year 1546.'

Concerning the works of this *Clovius* mention has already been made in my account of the *Vatican* library. Theſe paintings have been alſo retouched by *P. Ramelli*, who died very lately.

Righino *the painter.*

As to the theatrical and perſpective paintings, *Parma* may now boaſt of a maſterly hand in *Righino*, a native of that city.

Stables.

The duke's ſtables conſiſt of ſeveral ſeparate buildings; and near them are alſo kept the ſtate coaches, *&c.* both of ancient and modern times, many of which are very ſuperb.

Diſpoſition of the academy de' Nobili.

Duke *Rainutius* I. beſides the Univerſity erected in 1599, alſo founded an accademy in 1601 for perſons of noble families, in which young ſtudents from their childhood are inſtructed not only in grammar, the claſ-

* *Plin. Hiſt. Nat. lib.* xxxvii. *cap.* 2.

ſics, rhetoric, philoſophy, mathematics, geography, hiſtory, divinity, the civil, feodal, and canon law; but likewiſe in the *German*, *French*, and *Spaniſh* languages; in muſic, painting, fortification, dancing, fencing, vaulting, and riding. This academy is under the direction of the *Jeſuits*; and the annual allowance to every ſtudent for board, lodging, waſhing, fire and candle, attendance, and inſtruction is about a hundred *Filippi* *, one of which is equal to nine *Paoli* and a half. The riding ſchool is furniſhed with horſes from the dukes ſtables, to the number of twenty or thirty; and only a *ducatoon*, or *ſcudo* †, is given every month to the head groom. For other arts, as painting, fortification, *&c.* they pay about four *Paoli* ‡ a month; and the gratuities to ſervants, contribution to the chapel, feaſts, comedies, and the carnival diverſions, may amount to about four *ducatoons* || a year.

The morning lectures generally take up two hours and a half, and thoſe of the afternoon about three. The ſtudents are divided into *camerate*, or claſſes, of ten or thirteen; and every *camerata* has a ſervant and a monitor, which muſt be an eccleſiaſtic. There are at preſent a hundred and thirty young noblemen, either counts or barons in this college; but the foundation admits of two hundred and fifty ſtudents. Youth of all nations are received here indiſcriminately; but with regard to birth they muſt be noble, and ſuch as are capable of being admitted among the knights of *Malta*. When they walk about the city, the ſtudents are dreſſed in black; but in hunting, and during the feſtivities in autumn, they are allowed to wear cloaths of any colour. That ſtudent who ſignalizes himſelf moſt by his exerciſes, *&c.* is ſtiled *principe*, and has a particular reſpect paid him by the reſt. He likewiſe wears a medal hanging at a purple ribbon with a ſilver border, on his breaſt.

There are two elegant theatres in the college, in one of which the ſtudents act plays during the carnival; at other times they allow the players to perform in them. The autumn vacation they ſpend at one of the duke's country ſeats in fiſhing, hunting, and other innocent paſtimes; but under the care of proper directors: nor are their ſtudies quite laid aſide during this ſeaſon. The duke and the principal nobility of the city lend their coaches and horſes to carry the ſtudents into the country; and at the expiration of the time allowed them, they are brought back in the ſame manner.

Cathedral cupola painted by Corregio.

The cupola of the cathedral is admirably painted by *Corregio*, and repreſents the aſſumption of the virgin *Mary*. In this piece the noble invention of the painter, the delicacy of the ſtrokes of his pencil, and the beauty of the colouring cannot be ſufficiently extolled. Copper-

* A *Filippo* is about four ſhillings and ninepence ſterling. † A Crown. ‡ Two ſhillings. || About a guinea.

plates of this cupola are ſold at *Rome* by *Roſſi* for two *ſcudi* and a half. This work is entitled *La Cupola di Parma, cioè la Vergine aſſunta in gloria con cori d'Angeli e Santi fra le nubi e ſplendori celeſti, gli Apoſtoli, i Santi Dottori cogli altri Angeli e Putti, con candelieri e odori, diſegnata e intagliata in acqua forte da Giov. Battiſta Vanni*, and is compriſed in fifteen ſheets of imperial paper.

Monument of Bern. degli Uberti.

In the large ſubterraneous vault under this church is ſeen the ſtately monument of S. *Bernardo degli Uberti*, a native of *Florence*, and biſhop of *Parma*. In the area before the church, as before many other churches in this part of *Italy*, ſtand the figures of ſeveral lions, which ſupport the pillars of the portico.

Chapel for baptiſm.

The baptiſtery, or particular chapel for adminiſtering baptiſm, ſtands cloſe by the cathedral. It is an octangular, lofty, ſpacious ſtructure, and reſembles the baptiſtery at *Piſa*. The font is of one entire piece of white marble, and the balluſtrade round it is of yellow marble. In this chapel are to be ſeen ſeveral ancient pieces of painting, which are very much valued.

Church of St. Giovanni.

Not far from the cathedral ſtands the *Chieſa di S. Giovanni*, which has an elegant front, a *tribuna* decorated with ſculpture and gilding, and two fine organs erected oppoſite to each other. The cupola of this church, as well as that of the cathedral, was painted by *Corregio*, and repreſents the virgin *Mary* crowned by God the Father and the Son. But when the *Benedictine* monks, to whom this church belongs, thought proper to widen the choir, the cupola was broken down: however, before that happened, copies were taken of the paintings with which it was adorned by *Annibal* and *Auguſtino Caracci*; and from thoſe copies the preſent cupola was painted by *Ceſare Aretuſi*. The copies painted by the two *Caracci's* are kept in the duke's palace. *Corregio* worked on the original paintings in the old cupola from the year 1520 to 1524 *.

Proper name of Parmeggiano *the painter.*

The aſcenſion or aſſumption of the virgin *Mary* over the high altar is the work of *Parmeggiano*, whoſe proper name was *Franceſco* (or as others will have it, *Giacomo*) *Mazzuoli*; and by that name he is diſtinguiſhed from his uncle *Girolamo Mazzuoli*, who alſo was an eminent painter.

His misfortune.

According to *Vaſſari*'s account, *Franceſco Mazzuoli*, or *Parmeggiano* was unhappily ſeduced by alchymiſtical chimeras, ſo that he neglected his proper art, and at laſt he loſt his reputation, his eaſe, and his life.

The above-mentioned high altar is inſulated or detached from the wall, and ſet with *lapis lazuli*, agate, and curious ſorts of fine marble. The ſtalls in the choir are of wood beautifully inlaid. In the *Capella della Madonna* are to be ſeen two original paintings by *Corregio*, and two copies of his famous night-piece, and *Madonna*, which are in the ducal palace at *Modena*.

* See *Richardſon*'s Treatiſe on Painting and Sculpture.

In

In the church *del Sepolcro* is likewiſe to be ſeen, in a chapel near the entrance on the right hand, the virgin *Mary* with her divine infant, and *Joſeph*. Oppoſite to this is a picture of *Joſeph* exhorting *Mary* to eſcape to *Egypt*, both by *Corregio*. *Church* del Sepolcro.

In the church of *S. Antonio l' Abbate* is a fine piece by the ſame maſter, repreſenting St. *Jerom* and the virgin *Mary*, with the infant *Jeſus*, and St. *Mary Magdalene* worſhipping him. S. Antonio l'Abbate.

The church of *Madonna della Steccata* is elegantly built, and is adorned with four ſmall cupola's, painted in *freſco* by *Parmeggiano*. Madonna della Steccata.

The monuments of ſeveral princes of the houſe of *Farneſe* are to be ſeen in the *Capuchin* church. Under the arch or vault where the ſarcophagus of the celebrated hero *Aleſſandro Farneſe* lies, is the following inſcription: *Capuchin church.* Alex. Farneſe's *epitaph.*

* *Pro partis Victoriis in Belgio clarus,*
Pro Chriſtianis virtutibus in cælo clarior,
Et Sereniſſima ejus Uxor Maria Luſitana,
Quomodo in vitâ ſuâ dilexerunt ſe,
Ita et in morte non ſunt ſeparati.
Hæc ambos urna capit;
Et quos pietas fecerat ſimiles,
Sepulchrum facit æquales.
Obiit Ille anno MDXCII. Hæc autem M. D. LXXVII.

'In this urn lies a prince famous for his victories in the Low countries, but more illuſtrious in heaven for his Chriſtian virtues, together with his moſt ſerene conſort *Mary*, a princeſs of *Portugal*; who, as in life they loved each other, in death are not divided: for thoſe who reſembled each other in piety, are equally commemorated by theſe monumental honours. He died in the year 1592; and his conſort 1577.

On the pavement of the church near the door, and juſt over the grave, are theſe words:

D. O. M.
Alexander Farneſius,
Belgis devictis,
Franciſque obſidione levatis,
Ut
Humili hoc loco
Ejus cadaver reponeretur
Mandavit.
III. Non. Decemb. MDXCII.

* I ſuppoſe *Alexander Farneſius* muſt be inſerted here to make the ſenſe complete, though it is omitted in the *German* edition.

Et

Et
Ut ſecum Mariæ Luſitanæ
Conjugis optimæ oſſa
Jungerentur, illius
Teſtamentum ſecutus,
Annuit.

'To God the greateſt and beſt of Beings.'

'*Aleſſandro Farneſe*, after defeating the *Flemings* and relieving the '*French* who were beſieged, ordered his body to be laid in this hum-'ble place on the third of *December* 1592. And, in compliance with her 'laſt will, conſented that the remains of his dear wife *Mary* of *Portugal* 'ſhould be depoſited in the ſame grave.'

Here are likewiſe ſome good paintings by *Guercino*, *Annibal Caracci*, and *Auguſtino Caracci*; the laſt of theſe artiſts lies buried in this church.

Duke's revenues. Salt-works.

The yearly revenues of the duke of *Parma* are computed at five hundred and fifty thouſand *ſcudi* or crowns ſterling. It is ſaid, the ſalt-works alone, all charges deducted, yield above fifty thouſand *ſcudi*. They are carried on at *Salſo*, about twenty-four *Italian* miles from *Parma*; where there are twelve wells or pits of ſalt-water, which are two hundred ells in depth. The water being drawn out of the wells is boiled in large caldrons till it evaporates, and begins to coagulate or break ſo as to produce ſalt. After this it is mixed with putrefied bullocks blood, and that of other animals, and the whole is boiled together for about an hour, and carefully ſkimmed all the while. By this proceſs a pure and white ſalt is obtained. The mixture of blood with the ſalt-water I had ſeen practiſed at *Hall* in *Saxony*, and ſome other parts of *Germany*; but did not think it was uſed for refining ſalt in any other country in *Europe*, as this method is entirely unknown at *Luneburg* and other ſalt-works. It is indeed pretended, that the volatile ſalts with which the blood of animals is replete, purify the ſalt-water drawn from wells, and help to precipitate the heterogeneous particles; however, this may be effected by many other ingredients, without making uſe of blood.

For which blood is uſed.

Mineral ſprings.

At *Liſignano*, which lies twelve *Italian* miles from *Parma*, are two medicinal ſprings of mineral water.

Petroleum.

Petroleum is found in ſeveral places in the *Parmeſan* territories; ſometimes without water, as at *Miano* and *Vizzole*; ſometimes floating on the ſurface of the water in wells, as at *Ozzono*, St. *Andrea*, *Fornovo*, *Ribiano*, *Liſignano*, *Torre*, *Saſſo*, and *Caleſtano*.

In

In ſome veins of loam and chalk near *Bardi*, ſexangular cryſtals are frequently found, and alſo a few petrefactions. *Cryſtals.*

The excellency of the *Parmeſan* cheeſe, ſo celebrated at all the elegant tables in *Europe*, proceeds from the excellent paſtures in this country; particularly thoſe about *Placentia*, where the meadows during the whole ſummer may be watered at pleaſure, by means of ſmall ſluices which convey water from the *Po*. Beſides, the waters of that river are impregnated with a ſlimy ſubſtance, which proves a very good manure to the grounds which they overflow. The cows here yield an uncommon quantity of milk, ſo that in a good ſeaſon the milk of fifty cows will make a rich cheeſe of a hundred weight every day. But within few miles of this fertile tract of land, which does not extend above ten *Italian* miles in length, the cows do not yield ſuch plenty of milk as they do in the *Parmeſan*; nor is it ſo rich. But as in *Germany* great quantities of *Dutch* cheeſes are ſold, which never were in *Holland*, ſo likewiſe many thouſands of pounds of cheeſe made in *Lodi*, *Trino*, *Bologna*, &c. paſs under the name of *Parmeſan*; eſpecially as the peaſants about *Lodi*, in the *Milaneſe*, have the like advantage of watering their meadows, ſo as to mow them four or five times a year. There are three kinds of *Parmeſan* cheeſe: 1. *Formaggio di Forma*, which is commonly two palms in diameter and about eight inches thick. 2. *Formaggio di Robiole*, and 3. *Formaggio di Robiolini*. Sometimes ſaffron is uſed for colouring theſe cheeſes, and half an ounce ſuffices for a hundred of them. *Parmeſan* cheeſe is in greateſt perfection when it is three or four years old; and that which crumbles in cutting is reckoned the beſt. Parmeſan *cheeſe.*

At *Vianino*, near the *Appenine* mountains, a very palatable cheeſe is made of ſheeps-milk.

The diſtance from *Parma* to *Placentia* is about thirty-three *Italian* miles, and about five miles from the former there is a ferry over the river *Taro*. A little way farther, on the left, hand lies *Caſtello Guelfo*, which is ſtill inhabited: Not far from it ſtands *Caſtello Gibellino*. Both theſe caſtles derive their names from the two factions by which *Germany* and *Italy* were for a long time made a ſcene of ſlaughter and confuſion *. Caſtello Guelfo *and* caſtello Gibellino.

Borgo S. Donnino, which is the next poſt-ſtage, though it be a very mean place, is an epiſcopal ſee. The country about this town abounds Borgo S. Donnino.

* Concerning the origin of the names of *Guelphs* and *Gibellines*, the *Italians* have publiſhed ſeveral ridiculous fictions, *vide Sigon. de regn. Ital. c.* 13. *Philipp. Bergam. ad an.* 1234. *Trithem. chron. Hirſaug. ad an.* 1140. The true epocha of theſe appellations is to be dated from the year 1140, when at the battle near *Wieſberg*, the oppoſite parties of duke *Guelph* and *Conrad* diſtinguiſhed themſelves by the military words *Hye Welff* and *Hye Gibelingen*. See *Andr. Preſbyter. chron. Bavar. p.* 25. *Adlzreiter annal. Boi. P. I, lib.* 21. and *Eccard de uſu & præſt. ſtud. etymol.* § 5.

in

in truffles. The road here is very good and exceeding pleaſant all th way, like that from *Faenza* and *Bologna*. It runs in a ſtraight line with fine incloſures on both ſides, which are divided by rows of fruit-trees interwoven with vines; particularly the part that leads from *Reggio* (which has been already deſcribed) to *Placentia*, where the country is ſo delightfully cultivated, that it has the appearance of a large garden or orchard. In ſuch a charming fertile country, it may be ſuppoſed, that the clergy have not neglected to procure fat beneſices and large endowments. Accordingly I have been aſſured, that of the twenty-eight thouſand inhabitants of the territories of *Placentia*, two thouſand are eccleſiaſtics, monks, nuns, *&c.*

Great number of eccleſiaſtics in Placentia.

Annual fair. On the fifth day of *April* the great yearly fair commences, and laſts a fortnight. *Placentia* fair is accounted the largeſt in all *Italy*; but is not to be compared with the fairs held in *Germany*. The ſtands and booths take up a very large area near the ducal palace, which is laid out in regular lanes or paſſages, which are covered with canvas, as a ſhelter both againſt rain and the heat of the ſun. The beſt entertainment in *Placentia*, during the fair was the opera, where three of the beſt ſingers in *Italy* performed the vocal part, namely, *Carlo Broſchi*, *detto Farinelli*, *Giovanni Careſtini*, and *Franceſca Cuzzoni Sandoni*. A perſon is admitted into the pit for a *paolo* †, One inconveniency that attended this diverſion was, that the opera did not begin till ten o'clock at night, and was not over till near four in the morning. The duke and dutcheſs of *Parma*, with a very numerous retinue, were preſent. The duke, as to his perſon is very corpulent, though he has formerly uſed a great deal of exerciſe, as riding and hunting, *&c.* to bring down his fat. But as at preſent his corpulency will not bear any violent motion, he paſſes moſt of his time in reading and converſation ‡. He is very affable to ſtrangers, and during the opera ſeveral perſons were admitted into his box. The dutcheſs is of the duke of *Modena*'s family. They live very happily together, and their only concern is the want of a male heir *. The court generally reſides at *Parma*, the air of that city being reckoned more ſalubrious than that of *Placentia*. The ducal palace at the former is alſo larger and more commodious than that of *Placentia*.

The preſent duke of Parma.

Equeſtrian ſtatue of Alexander Farneſe. On the area before the town-houſe are two bronze equeſtrian ſtatues, and on each of the pedeſtals, which are of ſtone, two bronze baſſo relievo's with an inſcription in braſs under each of them. One ſtatue,

† Six-pence.

‡ Since this author wrote, the dutchy of *Parma* is become ſubject to a prince of the houſe of *Bourbon*.

* Duke *Antonio*, who ſucceeded his brother *Franceſco* in the year 1727, died on the 20th of *January* 1731.

which is much ſuperior to the other, repreſents duke *Aleſſandro Farneſe*, and the *baſſo relievo's* on the pedeſtal exhibit the ſiege of *Antwerp*, and the raiſing of that of *Paris*, with the following inſcription on two ſides of it:

Alexandro Farneſio
Placentiæ, Parmæ &c. Duci III.
S. R. E.
Gonfalonerio perpetuo
Belgis devictis Belgico,
Gallis obſidione levatis Gallico,
Placentia Civitas,
Ob ampliſſima accepta beneficia,
Ob Placentinum nomen
Sui nominis gloriâ
Ad ultimas usque gentes
Propagatum,
Invicto Domino ſuo
Equeſtri hâc ſtatuâ
Sempiternum voluit extare monimentum.

'To *Aleſſandro Farneſe*, third duke of *Placentia*, *Parma*, *&c.* the conqueror of the *Netherlands*, to whom *Paris* the capital of *France* owed its relief, the city of *Placentia* in gratitude for the many great benefits received from him, and for his propagating the honour of *Placentia* by his illuſtrious name to the remoteſt part of the globe have erected this equeſtrian ſtatue, as to their invincible ſovereign, and as a perpetual monument of his glory.'

Under the other ſtatue which is that of *Rainucci* I. are the following words: Rainuntius *the firſt.*

Rainutio Farneſio
Placentiæ, Parmæ &c. Duci IIII.
S. R. E. Gonfalonerio perpetuo
Coſtodi juſtitiæ,
Cultori æquitatis,
Ob
Opifices allectos,
Populum auctum,
Patriam illuſtratam,
Placentia Civitas
Principi Optimo
Equeſtrem Statuam
D. D.

'To *Rainucci Farneſe*, fourth duke of *Placentia*, *Parma*, &c. the beſt 'of princes, the patron of juſtice and equity, the city of *Placentia*, in 'gratitude for his care in procuring the moſt ingenious artificers, in 'promoting the glory of his country, and increaſing the number of his 'ſubjects, has erected and dedicated this equeſtrian ſtatue.'

Theſe inſcriptions, with ſeveral others, ſhew that the *Placenſians* give themſelves the preference to the *Parmeſans*. The *Scots*, in the title of thoſe kings, who, at the ſame time were kings of *England*, were guilty, but in a greater degree, of the ſame arrogance.

The caſtle of *Placentia*, is but improperly ſo called, and the city is not capable of making any defence. The river *Po* runs at the diſtance of five or ſix hundred paces from *Placentia*; and the whole diſtrict, on account of which the city is very juſtly called *Piacenza*, *i. e.* Pleaſantneſs, exhibits a delightful proſpect from the top of one of the towers in the city. The high-ſtreet, called *Stradone*, is five and twenty common paces broad, and three thouſand feet long in a direct line; but the buildings are not anſwerable.

Il Stradone.

St. Sixtus's *church.*

In St. *Sixtus*'s church, which belongs to the *Benedictines*, is to be ſeen a fine picture in which *Raphael* has repreſented the virgin *Mary* with St. *Sixtus* and St. *Barba*. The ſtalls in the choir are of wood finely inlaid, and it is furniſhed with two fine organs, erected oppoſite to each other. On one ſide of the high altar this inſcription is cut in marble, *Engilbgera Auguſta Hludovici Germ. Reg. F. Hludovici Pii Aug. Neptis, Karoli M. Aug. Proneptis, Hludovici* II. *Aug. Conjux*; ſignifying, 'That '*Engilberga Auguſta*, the daughter of *Ludovic* king of *Germany*, grand-'daughter of *Ludovic* the pious and auguſt, great-grandaughter of '*Charles* the great and auguſt, and wife to *Ludovic* II. the auguſt, founded 'this church.' Near this altar is to be ſeen a large ſepulchral monument of white and black marble, on which are two lions, two ſtatues of women, and two of men, all of white marble, together with the *Auſtrian* and *Farneſe* arms. There is no inſcription on the monument itſelf; but, probably, it was erected in honour of *Margaret* of *Auſtria*, the wife of duke *Ottavio Farneſe*, and mother to the celebrated hero *Aleſſandro Farneſe*. Cloſe by it on the left hand, as you go towards the altar, are the following words:

Monument of Margaret *of* Auſtria.

Margaretæ

Margaretæ Auſtriacæ
Caroli V. Aug. F.
Octavii Farn. Plac. & Parm. Ducis II.
Uxori
Alexandri Max. Ducis III. Matri,
Rainutii Ducis IV. Aviæ,
Majoribus, Viro & Sobole feliciſſimæ
Rariſſimi exempli fœminæ,
Rebuſque in Belgio geſtis
Inſigni,
Quòd in Samnio decedens oſſa ſua
In hanc ædem transferri juſſit,
Quódque eidem pretioſam ſuppellectilem
Et cœnobio in pios uſus pecuniam
Legavit,
Abbas & Monachi poſ.
M DC XVII.

'To *Margaret* of *Auſtria*, daughter of *Charles* V. the auguſt, wife 'of *Ottavio Farneſe*, ſecond duke of *Placentia* and *Parma*, mother of '*Aleſſandro* the great, third duke, and grandmother of *Rainucci*, the 'fourth duke, who was remarkably happy in her anceſtors, her huſband, 'and her deſcendants; a woman whoſe exemplary piety was equalled 'by few, and famous for her noble actions in the *Netherlands*, *&c.* who 'left her rich furniture and a large ſum of money to this convent for 'pious uſes; the abbots and monks erected this monument in 1617.

This lady was a natural daughter of the emperor *Charles* V. and in her fourteenth year was married to the firſt duke of *Florence*, *Aleſſandro de Medicis*, who was a natural ſon of *Lorenzo de Medicis* duke of *Urbino*, or, according to others, of pope *Clement* VII. But he being ſoon after murdered, in the year 1538, ſhe was again married to the duke of *Parma*; her ſecond huſband being hardly fourteen years of age, and ſhe ſcarce entered into her ſeventeenth year. After the death of *Charles* V. ſhe was appointed governeſs of the *Netherlands*, in the year 1559, which high ſtation ſhe diſcharged with ſo much prudence, for the ſpace of eight years, that probably the *Spaniſh* affairs in that country would have taken a better turn, had her advice been followed by the miniſtry. She was not only remarkable for her firmneſs and reſolution, but was alſo famous for her bodily ſtrength, and is ſaid to have had a beard like that of a man. She died in the year 1586, at *Ortona* in the kingdom of *Naples*, *Account of her.*

as appears by the inſcription quoted above, which ſays that *Margaret* died at *Samnium*, the ancient name of that city.

St. Auguſtin's *church.* The church of St. *Auguſtin* is remarkable for its fine nave and ſpacious iſles. Here are alſo ſeveral pieces in ſtucco-work, and in the veſtry, the crucifixion finely cut in wood.

S. Maria in Campagna. *S. Maria in Campagna* is one of the beſt churches in the city, and is adorned with a great many pieces of painting by *Georgione*, *Paolo Veroneſe*, *Aleſſandro Tiarini*, and *Pordenone*.

S. Sabino. St. *Sabino*'s church is remarkable for its fine organ, and for a certain feſtival, at which ſeaſon the church is for ſome days ornamented with a ſurpriſing quantity of rich furniture and plate: And on the middle of the great altar, which then looks like a magnificent ſide-board, is a kind of pyramid of large ſiver diſhes, *&c.*

Salt-works. There are in the dutchy of *Placentia* a great number of ſalt-works.

Vitriol. A conſiderable quantity of vitriol is alſo gathered and refined there; and

Iron. ſome iron forges have likewiſe been ſet on foot in this country near the *Appenines*, where they have alſo begun to work in copper.

Petrefactions. Among the petrefactions of this country, the *Dentales* are remarkably beautiful, and well preſerved.

LETTER LXVIII.

Journey to *Cremona* and *Mantua*.

SIR,

Road to Cremona. FROM *Placentia* to *Cremona* is a journey of eighteen *Italian* miles, along a fruitful well-cultivated country; but the road is not ſo pleaſant, nor kept in ſuch good repair as the *Via Æmilia* leading to *Placentia*.

River Po. In the way to *Cremona* the *Po* is ferried over; there being no bridge on this river below *Turin*. It is here about the breadth of the *Rhine* at *Manheim*; but a little lower it grows much wider. According to *Burnet*'s computation, in his Theory of the Earth, the *Po* hourly diſcharges into the gulph of *Venice*, eighteen millions of cubic feet of water; which, however, I ſhall not diſpute with him.

Cremona. *Univerſity.* *Fortification.* *Cremona* is an univerſity, which was founded by the emperor *Sigiſmund*; but is now in a very declining condition. The fortifications of this

this city are at preſent of no importance; and it owes a great part of its reputation to the attempt made on this place by prince *Eugene*, in the year 1702. By means of a correſpondence carried on betwixt the Imperialiſts and ſome of the townſmen, and particularly with an eccleſiaſtic of the name of *Coſoli*, who was curate of *S. Maria Nuovo*, a church that ſtood near the ramparts, he got poſſeſſion of the *Porta Santa* and *Palazzo Publico*, or town-houſe, where marſhal *Villeroy* reſided; and on the firſt of *February* entered the city by a canal or aqueduct, through which formerly the *French* had alſo ſurpriſed this place. But unfortunately the troops which were to ſupport this bold enterprize having loſt their way by the darkneſs of the night and a fog, came up too late; and gave the *French* (to whom the *Iriſh* brigades, by furiouſly attacking the *Germans*, performed ſignal ſervice) time to recover from their pannic, and put themſelves in a poſture of defence: ſo that the Imperialiſts were obliged to retreat; contenting themſelves with the honour of carrying off *Villeroy* priſoner from a garriſon of ſix thouſand men. The *French*, in the firſt tranſport of their rage againſt *Coſoli*, pulled down the church of *S. Maria Nuova* to the ground; ſo that nothing of it is now to be ſeen. But near the place where the church ſtood, not far from the *Porta Santa*, is ſhewn the ſubterraneous paſſage through which the *Germans* entered the city; it is now ſecured with a ſtrong iron grate.

Prince Eugene's attempt in 1702.

Bravery of the Iriſh.

There are in *Cremona* a great many towers and ſteeples; but the higheſt of them does not deſerve the encomiums commonly beſtowed on it; for *Italy* affords a great many towers, which not only equal, but ſurpaſs it in height. There goes a ſtory that the emperor *Sigiſmund* and pope *John* XXII. once aſcended this tower, attended by *Gabrino Fundolia*, the ſovereign of the city; and that the latter afterwards ſaid, 'He repented 'of nothing ſo much as that he had not thrown down the civil and 'temporal heads of Chriſtendom from the top of it, and by that means 'immortalized his name, in imitation of *Eroſtratus*, who ſet fire to the 'famous temple of *Diana* at *Epheſus*.'

A remarkable inſtance of falſe ambition.

In the cathedral is a handſome monument erected to the memory of cardinal *Franceſco Sfondrato*, adorned with fine *baſſo-relievo's*; and likewiſe ſome paintings by celebrated maſters. Before the entrance of the church are two lions, each ſupporting a pillar. The like alſo is to be ſeen before the baptiſtery, which is a large, lofty, octangular building, with two galleries round the upper part of it.

Cathedral.

The *Dominican* church is adorned with ſome good paintings, and a ſuperb altar made of *lapis lazuli*, agate, and beautiful marble. On the cieling is ſeen a picture of the *Madonna*, who, in token of her peculiar protection, lays her mantle over three monks, and as many nuns, of the *Dominican* order. In the area before the church is a ſtatue of St. Dominic.

Dominican church.

Image of St. Dominic.

Dominic holding a croſs in his right-hand, and in his left a dog with a lighted torch in his mouth. Under it is the following inſcription:

S. Dominico
Ord. Præd.um SS. Roſ.i ac S. Inq.is Inſtit.
Fidei Reparatori ac Orbis,
Viro
Pietate eximio, Charitate optimo, Religione maximo,
Patri
Devotiſſimus filius poſuit
M.DCCXXII.

'To St. *Dominic*, founder of the order of the predicants of the moſt 'ſacred roſary, and of the holy inquiſition; the reſtorer both of the faith, 'and reformer of the world; a man eminently diſtinguiſhed for his extra-'ordinary piety, extenſive charity, and zeal for religion, one of his moſt 'dutiful ſons, as to the father of his order, erected this ſtatue in the 'year 1722.'

St. Peter's *church.* St. *Peter*'s church, which belongs to the canons regular, is a beautiful ſtructure, adorned with elegant paintings. Here is kept the body of St. *Mary* of *Egypt*, who, after ſhe had ſpent a diſſolute life in her youth, became a perfect pattern of repentance and mortification. Her picture over the altar is not black; and they are very much miſtaken who do not diſtinguiſh this ſaint from the virgin *Mary*, becauſe in ſome places ſhe is repreſented of a black complexion: the latter is particularly called *Madonna di Loretto.*

Body of S. Maria Ægyptiaca.

Auguſtine's *church.* The *Auguſtines* have a good library in their convent, and their church alſo exhibits ſeveral good pieces of painting.

Bozzolo. The diſtance from *Cremona* to *Mantua* is forty *Italian* miles; and about the mid-way between theſe two cities lies a pretty little town called *Bozzolo.* It is fortified with a caſtle, and is the chief place of a ſmall principality of that name. Three miles from thence we paſſed near *S. Martino di Marcaria* over the *Oglio*, which is a conſiderable river. In winter, after great rains, the road between *Cremona* and *Mantua* is almoſt impaſſable, becauſe of the ſoftneſs and depth of the ſoil; as when we travelled there after a long drought it was but very indifferent. This inconveniency is fully compenſated by the exuberant fertility of the whole country; and a perſon cannot ſufficiently admire the verdure of the fields and meadows, which are divided by beautiful rows of trees, with abundance of vines twining round their trunks and branches. The great number of nightingales that frequent this tract of land, by their

The Oglio.

Bad roads.

Delightful country.

plaintive warblings at this ſeaſon of the year, make the charming ſcene ſtill more delightful. Indeed a perſon who makes any ſtay in *Italy* is ſo accuſtomed to fine proſpects and enchanting landſcapes, that in time they grow familiar to the eye, and are leſs regarded than when they firſt preſented themſelves to his view. I am certain, however, that a native of the mountainous parts of *Franconia*, *Tirol*, *Salzburg*, the foreſt of *Hartz*, the hilly parts of *Saxony*, or thoſe who have always lived in the woods of *Thuringen* and *Pomerania*, the ſandy parts of *Sileſia*, the margravat of *Brandenburg* and *Mecklenberg*, or on the wild uncultivated heaths of *Luneburg* and *Weſtphalia*, muſt feel an uncommon emotion, and be enraptured with a kind of vernal delight, when the enchanting ſcenes of *Italy* firſt ſtrike their admiring eyes. *Satiety of fine proſpects.*

Mantua lies in a lake or moraſs, cauſed by the overflowing of the river *Mincio*. On the ſide towards *Cremona* this moraſs is not above two or three hundred paces wide; but on the oppoſite ſide of the city it is about an *Italian* mile in breadth. The river *Mincio* runs through *Mantua*, which is fortified with a good citadel; but otherwiſe is more indebted to nature than art for its ſtrength. *Claudian*, in *Sexto Conſ. Hon.* not improperly, calls the river *Mincio*, Mantua. *The river* Mincio.

——— *tarduſque meatu*
Mincius ———

'The ſlow-winding *Mincius* *;'

And the vapours ariſing in the ſummer from the ſtagnant putrid waters about this city render the air ſo unhealthful, that no body would ſtay in *Mantua* during that ſeaſon, who could go any where elſe. This city contains eighteen pariſhe churches, and fourteen convents, which are undoubtedly too many for a place that, excluſive of the imperial garriſon (conſiſting at preſent of three or four thouſand men) has not above ten thouſand inhabitants. The number of *Jews* at *Mantua* is ſuppoſed to be four or five thouſand; who have their *Ghetto*, or particular quarter, the gate of which is ſhut every evening. They have alſo four or *Unhealthy air.* *Number of churches and convents.* Chriſtian *inhabitants.* Jews.

* *Virgil* deſcribes the *Mincio* in the ſame manner:

----- *Tardis ingens ubi flexibus errat*
Mincius, & tenerâ prætexit arundine ripas.

'Where the ſlow *Mincio* thro' the valley ſtray'd:
'Where cooling ſtreams invite the flocks to drink,
'And reeds defend the winding waters brink.' DRYDEN.

five

five ſynagogues here; and the principal ſynagogue is well built, and has a ſky-light, or large aperture in the roof.

Decay of trade. No court is kept here at preſent; and ſince the laſt war the place is very much fallen to decay; for a conſiderable trade was formerly carried on here, and the ſilk manufacture particularly brought large ſums into the country. Of the flouriſhing condition and origin of *Mantua* in ancient times, *Virgil* ſpeaks thus in his tenth *Æneid:*

Ille etiam patriis agmen ciet Ocnus ab oris
Fatidicæ Mantûs, & Thuſci filius amnis;
Qui muros, matriſque dedit tibi, Mantua, nomen:
Mantua dives avis, ſed non genus omnibus unum.
Gens illi triplex, populi ſub gente quaterni;
Ipſa caput populis, Thuſco de ſanguine vires.

Æn. x. *v.* 198.

'*Ocnus* was next, who led his native train
'Of hardy warriors thro' the wat'ry plain;
'The ſon of *Manto*, by the *Tuſcan* ſtream,
'From whence the *Mantuan* town derives the name:
'An ancient city, but of mixt deſcent,
'Three ſev'ral tribes compoſe the government.
'Four towns are under each; but all obey
'The *Mantuan* laws, and own the *Tuſcan* ſway.

DRYDEN.

Famous muſeum. The treaſury and curious muſeum, founded here by the duke, made this city very famous in the laſt century; but as the imperial general *Colalto* took the city by ſtorm, and plundered it on the 18th of *July*, 1630, all the curioſities, which were worth ſome millions, fell into the hands of the ſoldiers, by whom they were partly deſtroyed, and partly diſſipated, or ſold to perſons who knew little of the value of ſuch things. At that time a common ſoldier was ſo lucky as to get a booty of eighty thouſand ducats; but he was ſo bad an oeconomiſt as to game it all away in one night, for which *Colalto* hanged him the next day. The few curioſities collected here ſince that time have fallen a prey to the public tumults that happened in the preſent century; the beſt part of them having fallen to the ſhare of the *French* by way of plunder. However, ſome apartments in the caſtle are worth ſeeing, the cieling being painted by *Giulio Romano*, and in which are ſome tortoiſe-ſhell cabinets, ſeveral tables of *Florentine*-work, inlaid with very beautiful pieces of *lapis lazuli* and agate; ſome marble ſtatues and buſto's; a *Moor*'s head on a pedeſtal of white marble, with a turban curiouſly inlaid, ſo as exactly to imitate

Puniſhment of prodigality.

Its preſent condition.

imitate a kind of *Indian* ſtuff; two large pieces of painting by *Palma*; two others by *Coſta*; four large pictures, repreſenting battles between the *Turks* and *Chriſtians*; a female ſaint in a chapel, painted by *Annibal Caracci*. Here are alſo two galleries of portraits; three ſaloons, which are ſomething dark, but well painted in *freſco*; however, but little care is taken to preſerve them. The large gallery that was formerly full of all ſorts of curioſities, contains nothing curious at preſent but four large globes, with two of a ſmaller ſize; the ſkin of a ſea-ox ſtuffed, and an old picture of one of the *Roman* emperors, painted on wood by *Titian*. The twelve *Cæſars* muſt have been of an ineſtimable value; but eleven of them are gone, and this is the only one left: the board on which it is painted is alſo ſplit. Beſides this flaw, the piece has been deſignedly damaged by ſome ſpiteful or ignorant perſon. In a cloſet are likewiſe kept the ſkeletons of ſeveral animals. The ducal palace is large and ſpacious; but old, and built without any ſymmetry or regularity. The grotto's in the garden are entirely gone to ruin. The beſt thing here is the academy, which indeed for the grotto-work, pillars, ſculpture, galleries, and height, has not its equal of the kind. The riding-courſe belonging to it is extremely well contrived. *Fine academy.*

The palace church contains a rich treaſury of reliques, gold and ſilver crucifixes, ſtatues, and other altar-furniture. In it are alſo two large pictures, one of the baptiſm of *Conſtantine the Great*, and the other of the martyrdom of St. *Andrew*, both by *Coſta*, otherwiſe called *il Vecchio*; and it is ſaid that a thouſand *Louis-d'ors* * have been offered for each of theſe pieces. *Palace church.* *Paintings.*

Mantua is an epiſcopal ſee immediately dependent on the Pope. *Giulio Romano* was the architect of the cathedral, who alſo painted the *Tribuna*, and a part of the cieling. Here are alſo ſeveral pieces of painting by other celebrated maſters, as the calling of *Peter* and *Andrew* to the apoſtleſhip; the martyrdom of a female ſaint, whoſe breaſts are torn off with pincers; but the fineſt of all is a night-piece of *S. Antonio del Fuoco* by *Paolo Veroneſe*. This picture is in the upper veſtry, and cannot be viewed without admiration. Among the figures in this piece, a fat comely woman is repreſented, ſuch as *Paolo Veroneſe* ſeems to have been particularly fond of; as in his other pictures, and eſpecially thoſe of the marriage of *Cana*, all his figures are very plump, and of a florid complexion, and not one pale or meagre object is to be ſeen among them. *Paul Rubens* and *Van Dyke*, who generally looked upon *Paolo Veroneſe* as their pattern, have alſo imitated him in this particular. The cathedral is very ſpacious, and divided by rows of pillars into five iſles. *Cathedral.* *Maſterly piece by* P. Veroneſe.

* About 1000 *l.* ſterling.

St. Agnes's *church. Its leaning tower.* In the church of St. *Agnes* is to be ſeen a moſt beautiful *Ecce homo*, by *Dolci*. The tower of this church is obſerved to lean a little from the perpendicular.

St. Andrew's *church.* St. *Andrew*'s church is accounted the principal in all *Mantua* for a large collection of reliques *.

In a chapel on the left-hand in going into this church is a ſtatue of the famous painter *Andrea Mantegna*, in which ſmall diamonds once ſupplied the place of the pupils of the eyes; but they have been ſtolen away long ſince. The inſcription under it is as follows:

Epitaph on Andrea Mantegna.

Eſſe parem noris, ſi non præponis, Apelli
Ænea MANTINIÆ qui ſimulacra vides.

'Reader, if thou haſt ſeen the copper-plates engraved by *Mantegna*, thou wilt own that he was equal, if not ſuperior, to *Apelles*.'

On the pavement the following words are cut in ſtone:

Oſſa Andreæ Mantiniæ famoſiſſimi pictoris cum duobus filiis in ſepulchro per Andream Mantiniam nepotem ex filio conſtructo repoſita. MDLX.

'The bones of *Andrea Mantegna*, a moſt celebrated painter, with 'thoſe of his two ſons, were depoſited in this tomb, built by *Andrea* '*Mantegna* his grandſon. 1560.'

Whether Mantegna *invented copper-plates.* Over the altar is a piece of painting by *Mantegna*, repreſenting the birth of *John the Baptiſt*. *Andrea Mantegna*, who was born in the year 1451, and died in 1517, is by ſome writers ſaid to have been the inventor of engraving on copper-plates; or rather, of the method of repreſenting paintings by prints: but this admits of ſome doubt. For when *Valturi*'s treatiſe of the *Art of war*, which was printed at *Verona* in the year 1472, and embelliſhed with a great number of plates, repreſenting arms, military machines, fortifications, &c. *Andrea Mantegna* was but a youth. From this and ſeveral other circumſtances, it may be concluded, that *Matteo Paſti* was the engraver and printer of the figures in that work. It does not indeed appear that *Mantegna* had any ſhare in the impreſſion of *Æſop*'s Fables, which was publiſhed in verſe in the year 1479: not to mention the book publiſhed by *Coſter* at

* Some obſervations on a relique kept here are omitted in the tranſlation, as ſcholaſtic and trifling.

Haerlem in 1440; though it ſeems that the art which he invented rather conſiſted in taking an impreſſion from a piece of wood, containing all the letters of one page (which is the invention we are ſpeaking of) than any thing like our preſent printing, by which ſingle letters or types are put together, and afterwards ſeparated again. It muſt, however, be owned, that if *Mantegna* was not the inventor, he at leaſt made great improvements in this art.

Perforated bell.

Near one of the ſide-doors of this church is a very large bell of braſs, but not of a proportionate thickneſs, in which there are eight oblong holes, each of them being one foot broad, and three feet in length. The deſign of this whimſical piece is not known; for the fabulous ſtory that formerly its ſound was ſo loud, as to throw pregnant women into labour, and contribute to their delivery, is too abſurd to gain much credit.

Broad and lofty roof.

St. *Andrew*'s church is old, and contains no ornaments beſides what I have taken notice of. The nave is of an extraordinary height, and is twenty-ſeven paces in breadth. The main door is ornamented with ſome fine marble *baſſo-relievo's*, repreſenting flowers, *&c.*

St. Giles's church.

In St. *Giles*'s church lies *Bernardo Taſſo*, father of *Torquato Taſſo*, the celebrated *Italian* poet: of the monument of the latter I have ſpoken elſewhere.

Tomb of Battiſta of Mantua.

Battiſta of *Mantua*, a celebrated divine, philoſoper, and poet of the fifteenth century, who was general of the *Carmelite* order, lies in the *Capella della Madonna*, on the left-hand as you enter the church. I was ſurpriſed to find, that a perſon who had done ſo much credit both to the city, and to the order of which he was the head, was not honoured with a monument.

On the oppoſite ſide of the church, facing this chapel, is a marble *baſſo-relievo*, repreſenting a kind of trophy conſiſting of a lute, a violin, a lyre, a trumpet, and other muſical inſtruments; and in the center of it is the following epitaph on a female ſinger:

Epitaph on a female ſinger.

Inſpice, Lege, Defle!
Catharina Martinella Romana,
Quæ vocis modulatione & flexu
Sirenum cantus facilè
Orbiumque cœleſtium melos præcellebat,
Inſigni ea virtute, morum ſuavitate,
Formâ, Lepore, ac Venuſtate
Ser. Vinc. Duci Mant.
Apprimè cara,
Acerbâ heu morte ſublata
Hoc tumulo
Beneficentiſſimi Principis juſſu,
Repentino adhuc caſu mœrentis,
Æternum quieſcit.
Nomen mundo, Deo vivat anima;
Obiit adoleſcentiæ ſuæ anno XVIII.
Die VIII. Mart.
MDCVIII.

'Behold this monument, read, and weep!
'*Catharina Martinella*, a native of *Rome*, who by the ſweetneſs 'and exquiſite modulations of her voice, greatly ſurpaſſed the ſy- 'rens, or even the harmony of the ſpheres, and by her extraordinary 'virtues, and ſweetneſs of manners, her graceful mien, beauty, and 'wit endeared herſelf to his ſerene highneſs *Vincenzo* duke of *Mantua*, 'being ſnatched away in her early bloom, here enjoys an eternal reſt. 'This tomb was erected by the above-mentioned beneficent prince, 'whilſt his grief was freſh for the loſs of this amiable young lady. She 'died on the eighth day of *March*, 1708, in the eighteenth year of her 'age: May her fame live in this world, and her ſoul with God!'

No mention is made in this epitaph of the lady's chaſtity; for as to the panegyric that ſhe was *inſigni virtuti*, many who know in what an extenſive ſenſe the words *virtù* and *virtuoſo* are taken, will be apt to imagine that this incomparable lady was a favourite miſtreſs of the duke, and that it was not the loſs of a fine voice only which ſo extremely affected his highneſs.

Andreaſio's monument.

In this church is alſo a marble monument of a perſon called *Andreaſio*, which very well deſerves a traveller's notice.

Giulio

Guilio Romano lies in St. *Barnabas*'s church which belongs to the *Servi S. Mariæ*, or *Servite* monks; but on account of the many alterations and repairs of that church, the ſpot where that celebrated artiſt lies is not known. Here is an admirable piece repreſenting the marriage of *Cana*, by *Carlo Cignani Bologneſe*. Near the church, and facing the *Gonzague* palace ſtands the houſe where *Giulio Romano* lived, which is diſtinguiſhed by a fine ſtatue of *Mercury* over the entrance.

St. Barnabas's *church.*

Giulio Romano's *houſe.*

At the *Jacobines* or *Dominicans* I gave myſelf a great deal of trouble in looking after the tomb of *John de Medicis*, father of *Coſmo* I. duke of *Florence*, whom ſome ſuppoſe to have been buried there; but without ſucceſs, though the monks very obligingly aſſiſted me in the ſearch. But I ſaw there a fine marble monument of *Pietro Strozzi*, and ſome exquiſite pieces of ſculpture in wood, both in the choir and in the veſtry. The remains of a ſaint called *Oſſana Andreaſſa* is kept here with great devotion.

Dominican *church.*

About the high altar of the *Theatine* church hang ſeven large pieces of painting by *Guercino*. Here is alſo a piece repreſenting a martyr kneeling before the executioner, and preſenting his head to be ſtruck off, by *Luigi Caracci*, who alſo painted a duplicate of it for the cathedral; it ſtands between two fine pictures by *Maſſari*, a diſciple of *Caracci*.

Theatine's *church. Its paintings.*

The church of St. *Thereſia* is remarkable for its altar and tabernacle of curious inlaid work of agate, and the fineſt ſorts of marble. On each ſide ſtands an angel and another ſtatue.

St. Thereſia's *church.*

The *chieſa di quarante hore* has a beautiful front, and contains ſeveral good pieces of painting, and eight ſtatues, repreſenting *David*, *Solomon*, and ſome of the prophets, made of plaſter, by the celebrated *Barbarigo*. On the outſide of this church, over the entrance, is a *baſſo relievo* of the annunciation, with a ſtatue on each ſide of it.

Chieſa di quarante hore.

In *Il Palazzo della Giuſtizia* is a ſaloon that is remarkably large. In the wall is a ſtatue of *Virgil*, ſitting; but the artiſt was not ſo expert in ſculpture as *Virgil* was in poetry.

Palazzo della Giuſtizia.

Among the private edifices the principal are the palaces of count *Manzelli*, *Valenti* and *Benedetto Sorti*.

Private palaces.

The city of *Mantua* has three ſuburbs on the other ſide of the lake, namely, *Porta Forteſſa* towards the north, *Il Borgo di S. Giorgio* towards the north-eaſt, and *Il Thé* towards the ſouth. In the laſt ſuburb ſtands the *Porta Virgiliana*, over which is to be ſeen the buſto of *Virgil*. Half a quarter of a league from thence lies *il Palazzo di Thé*, ſo called from its being built in the form of the letter T. The imperial cuiraſſiers are quartered on the ground-floor of this palace at preſent, who, it may well be ſuppoſed, will not leave it better than they found it. More care has been taken of the upper apartments, on account of the fine paintings

Suburbs.

Porta Virgiliana.

Il Palazzo di Thé.

in *freſco*; for they are always locked up. *Giulio Romano* drew the plan and elevation of this palace; and moſt of the pictures were painted from his deſigns, and not a few of them received the finiſhing ſtrokes from his pencil. The moſt admired pieces are the fall of *Phaeton*, and *Jupiter*'s victory over the giants.

In going from the *Porta Virgiliana*, the left-hand road leads to the duke's menagerie, which lies two *Italian* miles from *Mantua*, and in the way the *Mincio*, is ferried over. This place alſo is called *Virgiliana*; and there is a tradition that the poet, from whom it derives its name, uſed to ſtudy here in a grotto. But at preſent it affords nothing worth a traveller's notice. Near it lies the village *Pietola*, anciently called *Andes*, which was the birth-place of *Virgil*.

Virgil's *birth-place.*

Mantua, *April* 26, 1730.

LETTER LXIX.

Account of the City of *Verona*.

SIR,

THE diſtance from *Mantua* to *Verona* is three poſt-ſtages, or four and twenty *Italian* miles. On this road, within ten miles of the latter, lies *Villa Franca*, where are ſtill to be ſeen the walls of a ſpacious old caſtle, or palace. On the left hand, the mountains of *Trent*, which are covered with ſnow, begin to preſent themſelves to the view. The road is ſomething ſtony, and the ſoil ſhallow and poor; however, the rows of mulberry-trees and vines, with which it is planted, give the country a pleaſant aſpect.

Villa Franca.

Verona has been celebrated in the following diſtich:

Praiſes of Verona.

Urbibus Italiæ præſtat Verona ſuperbis
Ædibus, Ingeniis, Flumine, Fonte, Lacu.

'*Verona* ſurpaſſes all the cities of *Italy* for ſuperb buildings, the genius of its inhabitants, its river, fountain, and lake.'

Another

Another poet has expreſſed himſelf in theſe lines.

Verona qui te viderit,
Et non amarit protinus
Amore perditiſſimo,
Is credo, ſeipſum non amat,
Caretque amandi ſenſibus
Et odit omnes gratias.

'*Verona*, whoever ſees thy beauties, and is not paſſionately enamoured 'of thy charms, I am apt to think, does not love himſelf, and is deſti-'tute of all ſenſibility and taſte for elegance and beauty.'

Verona deſcribed.

However, as to its beauty, it will not bear a compariſon with moſt of the large cities in the ſouthern parts of *Italy*. Moſt of the ſtreets of *Verona* are narrow, winding, and dirty, and the houſes are meanly built; And as it ſtands in a very pleaſant country, when viewed from a neighbouring eminence it appears much more beautiful than it is really found to be upon entering it. Its fortifications are but contemptible, though they conſiſt of three caſtles, namely, *Il Caſtello Vecchio*, *S. Pietro*, and *San Felice*. That in the middle is ſaid in ancient times to have been a temple of *Diana*. The top of this caſtle affords the beſt view of the city. The river *Adige* divides *Verona* almoſt into two equal parts, which are joined together by four ſtone bridges. All theſe bridges are well built; but *il Ponte nuovo* deſerves particular notice on account of the fine proſpect that it yields of the country over the river, towards the mountain of *Caſtello S. Felice*. The number of inhabitants at *Verona*, is, at preſent, computed to be no more than forty-nine or fifty thouſand; whereas not a century ago they exceeded ſeventy thouſand ſouls. The beſt ſtreet in the city is *Il Curſo*, where the carnaval diverſions conclude with foot-races, *&c.* Formerly common proſtitutes were permitted to enter the liſts, and to run for the prize; but this cuſtom has been juſtly aboliſhed, and altered to a horſe-race, which is exhibited on *Shrove-Sunday*, being the laſt *Sunday* of the carnaval. The prize is a piece of gold-brocade, or ſome rich ſtuff. The largeſt piazza or area in this city is *la Piazza d'armi*, where the two annual fairs in ſpring and autumn are held. On this piazza ſtands a marble ſtatue repreſenting the republic of *Venice*, under whoſe juriſdiction this city has been for ſome centuries paſt *. The family of the *Scaligeri*, from which the learned *Julius Cæſar Sca-*

Number of inhabitants.

Il Curſo.

Horſe-race.

Piazza d' armi.

* *Maffei in Verona Illuſtr. P.* iii. *p.* 20. ſhews, that the *Venetians* draw yearly from the territories of *Verona* above five hundred and ſixty thouſand ducats, which are equal to a hundred and twelve thouſand *doppie*, or *Spaniſh* piſtoles.

liger

liger would fain derive his pedigree, were formerly lords of *Verona*; but the arrogancy of that learned critic was ſmartly chaſtiſed by the poignant wit of *Scioppius* †. One of the *Scaliger*'s, for his better ſecurity, and to keep the city in awe, erected within the ſpace of three years not only the *Caſtello Vecchio* at the end of the *Curſo*; but likewiſe built a bridge over the *Adige*, which is ſtill in good condition, and deſerves to be taken notice of; for the diſtance between the piers of the firſt arch is ſeventy feet, between thoſe of the ſecond eighty-two, and thoſe of the third arch a hundred and forty-two feet. There is at preſent a governor and a ſmall garriſon in the caſtle.

A remarkable bridge.

Near the church of *S. Maria antica* are ſtill to be ſeen ſome monuments of the *Scaliger* family, namely, three large and four ſmall tombs. The former reſt on a ſexangular work of gothick ſtructure, adorned with ſix ſtatues, and the *Scaliger* arms, *viz.* a ladder and an eagle.

Palazzo della ragione. *Statues of five celebrated perſons.*

On the *Palazzo della ragione*, or town-houſe, the ſtatues of five celebrated perſons, who were natives of *Verona*, are erected. Theſe are the poets *Catullus* and *Æmilius Macrus*, the hiſtorian *Cornelius Nepos*, the famous naturaliſt *Pliny the elder*, and the architect *Vitruvius*, who lived in the reign of *Auguſtus*. On a high arch ſtands the ſtatue of *Gieronimo Fracaſtori*, a learned phyſician, mathematician, and excellent poet, who flouriſhed in the ſixteenth century ‡. The *Veroneſe* might juſtly erect ſtatues to other illuſtrious perſons who were their countrymen; for *Verona* was the birth-place of *Pomponius ſecundus*, *Peter Martyr* a learned *Dominican*, *Frà Jocondo* a great mathematician, *Guarini Veroneſe*, one of thoſe learned men who reſtored the ſtudy of the *Greek* language in *Italy*; the celebrated painter *Paolo Veroneſe*, and of the learned cardinal *Henry Noris*.

Chief magiſtrates.

The chief magiſtrates by whom the *Venetians* govern this province, are the *Podeſta*, and the *Capitaneo* or General. All civil affairs are under

† The *Veroneſe*, indeed, acknowledge *Julius Cæſar Scaliger* for their countryman; but deny that he was deſcended from the *Scaliger* family, who were lords of their city. They particularly accuſe his ſon *Joſeph Scaliger*, that in his *Epiſtola de ſplendore gentis ſuæ*, as alſo in the *Confutatio Fabulæ Burdonum*, he has publiſhed palpable falſhoods, and contrived a mere fable, only in order to ſupport his chimerical pedigree. See *Maffei Veron. illuſt. P.* ii. *p.* 156. *ſeq.*

‡ The marquis *Maffei in Verona illuſtrata*, *Part* II. *p.* 178. treats at large of the life and writings of *Fracaſtori*, and likewiſe inſerts a plate of a medal that was ſtruck for him; on one ſide of which is the head of *Fracaſtori*; on the reverſe, a burning altar, with a ſerpent under the baſe; and on each ſide, a book, an armillary ſphere, *Apollo*'s lyre, and a wreath of laurel, with this inſcription on the exergue:

Minervæ, Apoll. & Æſculap. ſacrum.

'Sacred to *Minerva*, *Apollo*, and *Æſculapius*.'

the

the direction of the former, and the latter has the care of the military. Both these continue in office no longer than sixteen months. A fine house was begun for the *Capitaneo* or General, but it lies unfinished.

Among the private buildings in this city, the palace of count *Maffei* is the most splendid and magnificent. It stands on the *Piazza de' Mercanti*, and is ornamented with several statues on the roof, which is flat, like those in the south part of *Italy*. It is probably on account of the cold weather and great quantity of snow which falls on the high mountains in the neighbourhood, that it is not usual to build the roofs flat in these parts; yet many flat roofs are to be seen at *Inspruck* where these inconveniencies are rather greater. *Buildings.*

On the *Piazzo de' Mercanti*, or the merchant's square, is a statue representing the city of *Verona*, or rather the republic of *Venice*, in a female habit, with a crown on its head. The next for magnificence, *&c.* to count *Maffei*'s palace, are the houses of the counts *Bevilaqua*, *Canossa*, and the Signior's *Verzi*, *Pompeii*, and *Pellegrini*. *Statue of Verona.*

Formerly the most superb palace in *Verona*, was that of the *Venetian* military commissary *Odoli*, or *Lodoli*; the expence of building, and the furniture, being computed at three hundred thousand *scudi*, or crowns. But all this pomp is now vanished, *Odoli* having been convicted of embezzling to the amount of a million of the public money; for which he was hanged at *Venice* in the last carnaval. The splendid furniture is all sold, and a great part of it gone to *Modena*. A mistress of *Odoli*, to whom he allowed a grand equipage, very seasonably eloped with forty thousand crowns. His son and lady, who had also their particular coaches (the former spending the public money as fast as his father embezzled it) now live obscurely in the country, on a small pension allowed them by the republic of *Venice*. Odoli *palace.*

Opposite the unfinished house, intended for the General, is an edifice where the members of the learned *Philarmonic* society hold their meetings. In the hall, which is very large, are the portraits of the *Patres*, or presidents of this academy, who are always four in number. In an apartment on the left hand are kept the old musical instruments with which the nobility of *Verona* formerly amused themselves; and this gave rise to the present foundation. Some centuries since, there was a literary society at *Ancona* who were termed *Incatenati*, which, according to an inscription in the academy, were in the year 1543 incorporated with the *Philarmonici*. The other apartments, which are intended for reading public lectures, are ornamented with the portraits of the most eminent members, with the following inscription: Philarmonic *Academy.*

Anno MDXLIII. cœtus Philarmonicus
Academicas leges ſancit
Ac Muſis omnibus litat.

'In the year 1543, the *Philarmonic* ſociety eſtabliſhed the laws of 'this academy, and devoted themſelves to the muſes'

The Philoti *Society.*

An apartment on the right hand is appointed for the preſidents of the *Philoti*, who are inſtituted for the improvement of bodily exerciſes, as riding, fencing, vaulting, dancing, *&c.* There is alſo in this building, a fine theatre for exhibiting opera's and comedies; which has five galleries, and was built from a deſign of the famous *Franceſco Bibiena*, architect to the emperor. As the nobility aſſemble here ſeveral times a week, to divert themſelves with cards, *&c.* this theatre may be looked upon as a kind of exchange for the *Beau monde*, and *Literati* of *Verona*. In one room ſtands the ſtatue of a female of white marble, ſaid to have been found in the ancient amphitheatre; and ſome antiquarians are of opinion that there muſt have been originally ſeventy-two ſtatues in all, though not the leaſt remains, or pedeſtals on which they ſtood, are to be ſeen there. On the

Collection of ancient inſcriptions.

outſide of this edifice are to be ſeen a great number of inſcriptions, and other remains of antiquity, many of which were dug up about *Verona*; and that they may not be expoſed to any future damage, from the injuries of the weather, *&c.* they are inſerted in a long wall, facing the ſouth; the *Tramontana*, or north-wind, being found very detrimental to ſtones. The firſt in order are inſcriptions conſiſting of characters which are at preſent unknown, as the *Egyptian*, *Punic*, and *Etrurian*. Next to theſe are the *Greek* inſcriptions, to the number of ſixty; and after theſe come the *Roman* ancient monuments. Thoſe repreſenting the gods, and ancient ſacrifices, have the precedence; one of which is particularly taken notice of: it is a ſmall idol of porphyry, with a votary proſtrate before it. Another remarkable piece, is a *baſſo relievo* repreſenting *Mercury*, with ſomething in his hand, which he reaches to the earth under the ſymbol of a woman, ſitting. Over theſe two images are the *Greek* names of *Mercury* and the earth, as follows, ΕΡΜΗΣ and ΓΗ. After theſe are placed the *inſcriptiones Imperatoriæ*, *militares*, *Conſulares*, *Sepulchrales*, &c.

Merit of the marquis Scipio Maffei.

In the proper arrangement of all theſe pieces, the marquis *Scipione Maffei* has been at no ſmall expence or trouble, and has ſpared no pains to increaſe the number of them. On this account the gentlemen belonging to this academy have erected a marble ſtatue of him over the entrance of the palace, with theſe words:

Mar-

Marchioni Scipioni Maffeio.
Adhuc viventi
Academia Philarmonica
Decreto & ære publico.
MDCCXXVII.

Monument in honour of him.

'Erected in honour of the marquis *Scipione Maffei*, who is ſtill living, 'by the *Philarmonic* academy, at their own expence. 1727'.

This honour was done him in his abſence, from a ſuppoſition that, had he been preſent, he would not eaſily have been prevailed upon to give his conſent, or at leaſt have raiſed ſome pretended difficulties. The marquis *Maffei*, muſt be diſtinguiſhed both from count *Maffei*, whoſe palace ſtands on the *Piazza de' Mercanti*; and likewiſe from *Paolo Aleſſandro Maffei*, a *Patritio* or nobleman of *Volterra*, and knight of the order of St. *Stephen*, who publiſhed the life of pope *Pius* V. and ſome other very learned treatiſes on antique ſtatues, gems, inſcriptions, and other antiquities, and died at *Rome* in the year 1716.

Curioſities in his muſeum.

In the marquis *Scipio Maffei*'s palace, are to be ſeen ſeveral ancient *Diploma*'s or deeds; and he has inſerted copper-plates of ſome in his *Hiſtoria Diplomatica*; among which there is one of the year 445, which he ſuppoſes to be the moſt ancient original extant in *Europe*. He is alſo poſſeſſed of an original inſtrument containing the decrees of the council of *Florence* (like that famous MS. in the *Florentine* library, which is ſo much valued) and of ſeveral other manuſcripts; a collection of antique *intaglio's*, and vaſes inſcribed with *Etruſcan* characters *; with great numbers of medals, gems, paintings, ſtatues, buſts, inſcriptions, ſacrificatory inſtruments and other antiquities, and ſeveral curious petrefactions. He is a very polite gentleman, and moſt agreeable in converſation. Formerly he entertained no great eſteem for the *Germans*; but now he is thoroughly cured of that prejudice; and, when he mentions the *Leipſic* academy, he knows not how to praiſe it ſufficiently. Poſſibly what may have contributed to this change was his *Syſtema de natalibus fulminum*, in which he maintains that thunder and lightning do not proceed from the clouds, but are generated near the earth in the atmoſphere or lower regions of the air. In *Italy* this opinion, at firſt, was cenſured as abſurd; but profeſſor *Richter* of *Leipſic* adopted his hypo-

His Syſtem on the origin of lightning.

* *Maffei*, *Fontanini*, *Buonaroti*, and *Mariani*, have for ſome years paſt applied themſelves very aſſiduouſly to the old *Etruſcan* language and antiquities; but hitherto their diſcoveries ſeem to amount to no more than very uncertain conjectures. Sir *Hans Sloane*, of *London*, has alſo ſeveral *Etruſcan* inſcriptions in his muſeum.

theſis, and maintained it in an elaborate treatiſe publiſhed in the year 1725, which, as it tended to enhance *Maffei*'s reputation in the republic of letters, could not but be highly agreeable to him.

The Calceolari muſeum.

Formerly the *Calceolari* muſeum at *Verona* was ſo famous, that in the year 1622 a deſcription of it was publiſhed with the following title: *Franciſci Calceolarii Muſæum a Bened. Ceruto, Medico, inceptum, & ab Andrea Chiocco perfectum, & in* vi *partes diviſum.* But at preſent it is totally diſperſed, and nothing is to be ſeen of it under that name.

That of count Moſcardi.

Miſſon (*Tome* I.) gives a very accurate account of the celebrated collection of count *Moſcardi*; more curious particulars of which may be ſeen in *Note, overo Memorie, del Muſeo del Conte Ludovico Moſcardo, Veroneſe*, publiſhed at *Padua* in 1656, and at *Verona* in 1672. For ſome years paſt that muſeum is not to be ſeen; either becauſe a great part of it has been diſpoſed of, or on account of the ignorance and churliſhneſs of the preſent owner.

Of count Bevilaqua.

Count *Mario Bevilaqua* has a fine collection of ancient ſtatues; among which is a marble *Venus* in the attitude of the *Venus de Medicis*; a ſtatue of *Hermophraditus* like the *Borgheſe*; *Bacchus*, a *Bacchanalian*, and a *Ceres*, all exquiſitely done. Among the great number of buſto's thoſe of *Auguſtus*, *Livia*, *Tiberius*, *Trajan*, *Lucius Verus*, *Commodus* and *Septimius Severus*, deſerve a particular attention. Among the *baſſo relievo's* in this collection that of *Jupiter Ammon* is the beſt. Here are alſo ſeveral ſmall ſtatues of bronze, a great number of medals, and likewiſe a fine ſet of paintings; the principal among the laſt are, a repreſentation of paradiſe by *Tintoretii*, and a *Venus* half naked viewing herſelf in a looking-glaſs held by an *Amorino* or *Cupid*, by *Paolo Veroneſe*.

Capocuco's collection.

A gentleman of the name of *Capocuco* has made a collection of ſeveral ſmall ſtatues of bronze, and models of all kinds of military engines, inſtruments, and arms; as cannons, mortars, *&c.* of braſs. But they are now to be ſold, and are valued at two thouſand *Spaniſh* piſtoles.

Cabinet of count Giuſti.

Count *Gomberto Giuſti* is a great connoiſſeur in medals, of which he has a numerous and valuable collection. He is alſo fond of other curioſities which he has not neglected; eſpecially paintings.

Saibanti's *collection of manuſcripts.*

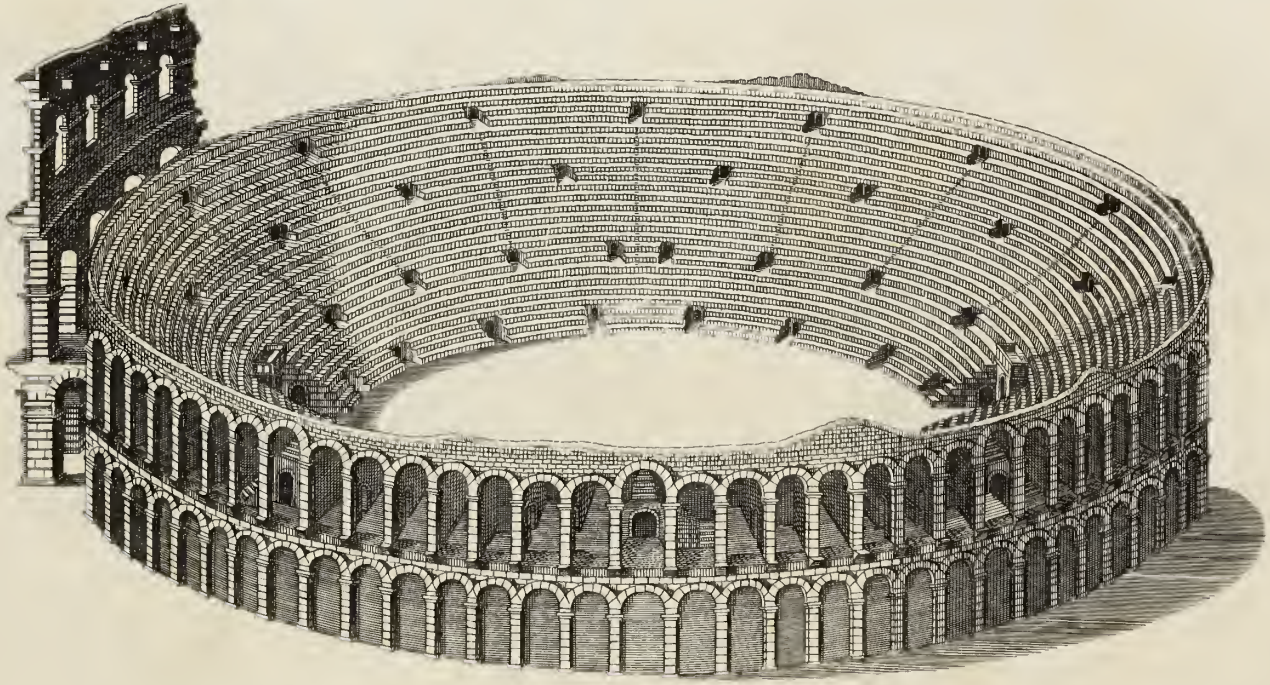
Giovanni Saibanti is very curious, and ſucceſsful in collecting manuſcripts; of which he is maſter of above thirteen hundred. The moſt remarkable MS. that he is poſſeſſed of, in my opinion, is the four evangeliſts in *Greek*, written about the cloſe of the 13th century, in large round characters. The ſame gentleman has alſo a collection of antiques and natural curioſities.

The chapter's library.

The chapter-library contains a great number of curious manuſcripts †.

† The moſt valuable of theſe, and likewiſe of *Saibanti*'s collection, are taken notice of by *Maffei* in his *Verona illuſtrata*, *P.* iii. *p.* 244, *& ſeq.*

Anti-



The amphitheatre of Verona

Antiquarians may meet with a moſt valuable piece at *Verona*, which gives a clearer idea of the ſpectacles or public diverſions of the ancient *Romans* than any other edifice now extant; I mean the celebrated amphitheatre, which through a ſucceſſion of ſo many centuries has, by the commendable care and attention of the inhabitants, been kept in ſuch good repair, that, in this repect, it is far preferable to, though not ſo large as, *Veſpaſian*'s amphitheatre at *Rome*. This noble ſtructure, according to ſome, was built in the reign of *Auguſtus*: however, there is but little probability that ſuch a ſuperb and ſumptuous edifice would be ſet on foot in a province of *Italy* before the capital of the empire, which was not adorned with any thing equal to it till *Veſpaſian*'s time. To this may be added the ſilence of *Pliny the elder*, whoſe accuracy in the enumeration of the moſt celebrated edifices and artiſts of his time, and particularly of what concerned his native place, would not have ſuffered him to omit a ſtructure of this nature, which does ſo much honour to *Verona*. A farther argument is adduced, that during the firſt century no ſuch amphitheatre was to be ſeen at *Verona*; for *Pliny the younger*, who was alive towards the cloſe of *Trajan*'s reign, makes no mention of it, though, in *lib.* vi. *ep.* 34, he is ſo particular in deſcribing the ſpectacles and ſhew of gladiators given at *Verona* by his friend *Maximus*, in honour of his deceaſed wife. On the other hand, this amphitheatre cannot be dated much later than this, as it is a ſtructure which bears in it the marks of the flouriſhing ſtate both of architecture, ſculpture, and of the *Roman* empire.

Amphitheatre.

Its antiquity.

The marquis *Maffei*, whom I have already mentioned with the reſpect due to ſo learned a man, is at preſent engaged in a curious treatiſe which is to be entitled *Verona illuſtrata* *, and of which a part was publiſhed two years ago at *Verona*, as a ſpecimen of this noble undertaking, and of the elegance and accuracy with which it is executed. It enters into a very accurate diſquiſition concerning the antiquity of amphitheatres in general, and particularly of that of *Verona*. It were to be wiſhed that perſons of equal talents and application would alſo favour the world with their conjectures concerning the amphitheatres of *Rome*, *Capua*, and *Niſmes* †.

Maffei's *diſſertation on amphitheatres.*

According to *Maffei*'s meaſurement, the longeſt diameter of the amphitheatre of *Verona*, from the firſt arch of the main entrance to the oppoſite arch is four hundred and fifty *Veroneſe* feet, and its greateſt breadth three hundred and ſixty. The length of the area within the walls, according to his computation, is two hundred and eighteen feet, ſix inches;

Geometrical computation of the Verona *amphitheatre.*

* This was publiſhed at *Verona*, in folio, in the year 1732.

† *Maffei*'s work is entitled *De gli Anfiteatri, e ſingolarmente del Veroneſe, libri due, in Verona*, 1728.

the

the breadth a hunded and twenty-nine; and the outward circuit of the whole edifice a thouſand two hundred and ninety feet. The *Verona* foot is exactly one third more than the *Roman palmi*, which is uſed in architecture. Its preſent height indeed is but eighty-eight feet; but, from evident marks on the walls, it appears to have been at firſt a hundred and ten, or a hundred and twenty feet high. The loweſt row of ſeats is as it were buried in dirt and rubbiſh; but if we include this, the number of the rows of ſeats or ſteps riſing one above another to the higheſt gallery, amounts to fifty-four. This method of building amphitheatres was the moſt convenient for holding a vaſt number of ſpectators in ſuch a manner, that the neareſt row did not intercept the view of the *Arena* from thoſe who ſat at the greateſt diſtance. If we allow a foot and a half for each perſon, the amphitheatre at *Verona* afforded room for twenty-two thouſand one hundred and eighty-four ſpectators. The internal area of the *Colyſæum* at *Rome* does not greatly exceed it, as, according to *Fontana*, the length of that edifice is but five hundred and ſixty-four *Verona* feet; its breadth four hundred and ſixty-ſeven; the internal area two hundred and ſeventy-three feet long, and a hundred and ſeventy-three broad, and the circuit of the whole building one thouſand five hundred and ſixty-ſix *Verona* feet. According to this computation the *colyſæum* at moſt contained but thirty or thirty-four thouſand perſons. In the *colyſæum* none of the ſeats are now remaining. The amphitheatre of *Verona* is much more perfect, and has no holes or chaſms in the wall. However, it muſt be owned that the preſent edifice is not merely the ancient ſtructure, but that it owes its good condition to ſubſequent repairs, many of which are the work of the moderns*. The new-inſerted ſtones may be eaſily diſtinguiſhed from the ancient work, which is much neater. The height of the ſeats is not the ſame in all; but is generally a foot and five inches, and the common breadth two feet and two inches. Near the twenty-ſixth row, reckoning from the bottom, there is one ſo narrow, as to be ſcarce fit for a ſeat, which, for this reaſon, appears not to be the work of antiquity, but of the moderns who repaired it. The ancient ſeats are of red marble; but the modern repairs of a red friable

Number of ſpectators it contained.

Compared with that at Rome.

Diſpoſition of the ſeats.

* With this account given by the author may be compared the following deſcription of this amphitheatre from Dr. *Burnet*'s Travels, p. 118, 119. 'The known antiquity of 'Verona is the amphitheatre, one of the leaſt of all that the *Romans* built, but the beſt 'preſerved; for moſt of the great ſtones of the outſide are picked out; yet the 'great ſloping vault, on which the rows of the ſeats are laid, is intire; the rows of the 'ſeats are alſo intire; they are four-and-twenty rows; every row is a foot and a half high, 'and as much in breadth; ſo that a man ſits conveniently in them under the feet of thoſe 'of the higher row; and allowing every man a foot and a half, the whole amphitheatre 'can hold twenty-three thouſand perſons. In the vaults under the rows of ſeats were the 'ſtalls of the wild beaſts that were preſented to entertain the company. The thickneſs 'of the building, from the outward wall to the loweſt row of ſeats, is ninety feet.'

ſtone;

ſtone; and for greater conveniency, as the ſtone ſeats were very cold to ſit upon, they were covered with boards, and alſo with cuſhions for perſons of quality. See *Dio*, *lib.* lix. Hence it appears, that an amphitheatre built with ſtone might receive ſome damage by fire. There are in this amphitheatre ſeparate ſtone ſtair-caſes, by which the ſpectators aſcended to their ſeats from the vaults below. The apertures from theſe ſtair-caſes into the rows of ſeats, on account of the multitudes of people crowding, and as it were pouring through to ſee the ſpectacles, are, by *Macrobius*, *Saturn. lib.* vi. *cap.* 4. called *Vomitoria*. The number of *Vomitoria* within this amphitheatre are ſixty-four, being diſpoſed in four rows. *Vomitoria.*

On the outſide of this amphitheatre are twenty-ſeven arched entrances *, and the key-ſtone of each of theſe arches is numbered; ſo that every claſs of the people being informed where they were to go in and come out of the amphitheatre, no confuſion or diſturbance could ariſe. Theſe arches are for the moſt part eleven feet eight inches wide, and eighteen feet high. The lower part of the pillars are buried about four feet under the preſent ſurface of the ground, as appears by the ancient main entrance, where the earth has been cleared away. The baluſtrades over the entrances are a modern work; two galleries over the lower arches repreſent as it were the ſecond and third ſtories. No pedeſtals have been found either in this amphitheatre, or in that at *Rome* mentioned above; from which we may conclude, that it was not ornamented with ſtatues in any other part but over the main entrance: and if, on any particular ſolemnity, ſtatues were erected in theſe amphitheatres, they muſt have been but ſmall, and remained but a ſhort time there. Theſe moveable ſtatues may probably be the figures ſtill to be ſeen on ſome ancient medals that repreſent amphitheatres; plates of which are inſerted in *Maffei*'s work mentioned above. Indeed few or no fragments of ſtatues have been dug up near this amphitheatre. The ſtones of the ancient part of this edifice are not cemented together, but only faſtened withſew iron cramps or braces. The beſt print of this ancient ſtructure is given us by *Maffei*. *Entrances.* *Whether the amphitheatres were ornamented with ſtatues.*

It is no wonder that ſuch a ſuperb theatre ſhould be built at *Verona*, preferably to many other cities; for all hiſtorians agree, that in the times of the ancient *Romans*, this City was very large and populous. It does not appear that this amphitheatre like that at *Rome* could be laid under water, as the ſurface of the river *Adige* is ſome feet lower than the area of it, and as no traces of any aqueducts are to be ſeen near it. On the other hand, ſome arches are ſhewn in the water below *S. Pietro*, ſup- *Whether the amphitheatre of* Verona *could be laid under water.*

* That at *Rome* has eighty, and that of *Niſmes* ſixty arches.

poſed

Naumachia. poſed to be remains of a *Naumachia*, which was not ſupplied from the *Adige*, as that river did not flow in ancient times thro' the City, but from the Eminences of *Montorio* and *Aveſa*, from whence it was conveyed to *Verona* by leaden pipes. Both theſe places are about two *Italian* miles from the city; and the leaden-pipes, which are ſtill kept in repair, are laid over a bridge and furniſh ſeveral private houſes with freſh water.

Ancient courſe of the Adige. On the left hand of the road leading from *Verona* to *Caſtello Vecchio* the ancient courſe of the *Adige*, before it was diverted into the City, is ſtill to be ſeen. There is but a very narrow ſtream at preſent in the old channel of this river *. 'Tis ſuppoſed with as little certainty that there were three triumphal arches in and near *Verona*. That † near *Caſtello Vecchio* is attributed to the family of the *Gavii*; another in the *Via Leoni* to *Flaminius*; a third in the *Curſo* to *Marius*; and a fourth in the ſame place, conſiſting of two ſimular arches to *Galienus*. It is too common among antiquarians to dignify the remains of old city gates with the name of triumphal arches; to which honour none of thoſe ancient remains, which have two ſimilar gates near each other, are in anywiſe entitled. For the triumphal arches always conſiſted either of one large arched entrance only, or with a ſmall one on each ſide.

Alteration of the ſituation of the city. From the depth of the rubbiſh and earth about the foundations of the above mentioned remains of antiquity, it may be concluded that the ancient ſituation of the city was much lower than the preſent. On the ſide of *Galienus*'s triumphal arch, as it is called, that faces the country, there was formerly an inſcription, which at preſent is not legible. *Vignier* has publiſhed a plate of it in his *Bibliotheca Hiſtorica*, as it then ſtood, which evidently ſhews that inſtead of a triumphal arch this ſtructure is no more than a common gate. The words of the inſcription as tranſcribed by that author are: *Colonia Auguſta Verona Gallieniana. Valeriano* II. *& Lucilio Coſſ. muri Veronenſium fabricati, ex die* III. *Non April. dedicati prid. No. Decemb. jubente Sanctiſſimo Galieno Aug. N.* Over the two arches are ſix apertures like windows diſpoſed in two rows.

Triumphal arches.

Campus Martius. Near the city of *Verona* is a fine plain, which is called by the name of *Campus Martius*, where the people are muſtered and perform their military exerciſes. In the year 1712, the booths or ſhops for the annual fair held on the *Campus Martius* till that time, were burnt down; and for greater ſecurity and conveniency, the fair has been ſince that time kept in the *Piazza d'armi*, within the city, where the ſhops are curiouſly diſpoſed. From the middle of the fair there are eight viſto's

A yearly fair.

* *Maffei in Veron. illuſtr. Part* I. 38. affirms, that the courſe of the *Adige* was always the ſame as it is at preſent.

† On this arch the name of the Architect is ſtill legible, *Lucius Vitruvius Cerdo*, who is thought to have been a freeman of the famous *Vitruvius*.

along ſo many rows of ſhops. Beſides theſe ſtreets or lanes, there are four ſpacious areas formed by the diſpoſition of the booths; and over the lanes between them canvaſs is ſpread to ſhelter the company from the rain and the ſun. *Scipione Maffei* has prefixed a copper-plate of this fair to his miſcellaneous works. The trade of this city might be put on a much better foot than it is at preſent. *Trade and manufactures of the city.*

The chief commodities that the *Veroneſe* trade in, are phyſical plants*, which are gathered on *Monte Baldo*, olives, (thoſe of *Verona* being reckoned very good) oil, wine, with linen, woollen, and ſilken manufactures. The neighbouring places indeed are no leſs plentifully provided with ſuch commodities; but whether greater vent for them might not be opened at *Venice*, &c. is well worth their conſideration.

The goodneſs of the *Verona* wine is mentioned by *Pliny*, *Hiſt. Nat. lib. XIV. c.* 6. *Virgil. Georg.* 2. and *Caſſiodorus Var. Lib. XII.* 4. The beſt wines at preſent, produced in the neighbourhood of this city, are two ſorts of white wine, one of which is called *Garganico bianco*, and the other *Vino ſanto*. The latter, in my opinion, is the beſt, and has ſomething of the flavour of the old *Hungarian* wines. Some think that this is the wine which *Caſſiodorus* calls *Vinum Acinaticum*. Verona *wine.*

There is a very commodious water-carriage from hence to *Venice*. The paſſage in a barge takes up but three days and a half; but the return is more tedious; for the barge is drawn by oxen, ſo that it is not performed in leſs than eight days. *Canal to* Venice.

In the cathedral of *Verona* are to be ſeen ſome good pictures by *Bellini*, *Baleſtra*, and *Paolo Veroneſe*. The font is large, and adorned with *Baſſo-relievo's:* it is cut out of one block of marble. *Lucius* III. whoſe name before he was exalted to Papal Dignity was *Humbaldus Lucea*, lies here with the following epitaph: *Cathedral.* *Epitaph of* Lucius III.

Oſſa
Lucii III. Pont. Max.
Cui Roma ob invidiam pulſo Verona tutiſſ. ac gratiſſimum perfugium fuit, ubi conventu Chriſtianorum acto, dum præclara multa molitur è vita exceſſit.

'Here are depoſited the remains of Pope *Lucius* III. to whom, when 'baniſhed thro' envy from *Rome*, *Verona* afforded a ſafe and agreeable 'retreat, where, whilſt he was concerting ſeveral great deſigns in a Synod, 'he departed this life.'

* Vide *Plantæ ſive Simplicia, ut vocant, quæ in Baldo Monte & in Via ab Verona ad Baldum reperiuntur, per Joh. Pon. Pharmacopæum Veronenſem, Baſil.* 1608, 4*to.*

He died in 1185, after he had ſat in the papal chair four years, two months, and fourteen days, with much diſturbance, and but an indifferent character.

Revenue of the See. The biſhoprick of *Verona* brings in four or five thouſand *ſcudi* a year. On the left hand, near the entrance of the epiſcopal palace, is ſeen a large marble ſtatue of a woman, with the following inſcription, containing the Sculptor's name, under it.

Aleſſandro Vittoria Frid. F.

Preſent biſhop's collection of ſtatues. The upper apartments of this palace are ornamented with marble buſto's of *Agrippina* the mother of *Nero*, *Julia* the daughter of *Titus*, *Meſſalina*, *Matidia*, *Fauſtina* the daughter of *Antoninus*, *Julia* the daughter of *Auguſtus*, and *Lucilia* of *L. Verus*; thoſe of *Aurelia* the mother of *Julius Cæſar*, *Seleucus*, *Julius Cæſar*, *Marcus Brutus*, *Caligula*, *Antinous*, *Juba* king of *Mauritania*, *Septimius Severus*, *Heliogabulus*, and *Scipio Africanus*, together with a ſtatue of *Venus* coming out of a bath, and many other pieces collected by the preſent biſhop of *Verona*, who is of the *Treviſani* family.

Carmelite *church.* In *Verona*, there are convents of *Carmelite* monks both *calceati* and *diſcalceati*. In the church of the former is a beautiful altar of fine marble; and in their veſtry, a fine piece of painting by one of the diſciples of the celebrated *Raphael*, repreſenting our Saviour, when a child, playing with *John* the Baptiſt, and the Virgin-mother, looking with great complacency, on their mutual fondneſs and ſportive innocence.

Church of the Diſcalceati. In the church of the *diſcalceati*, or barefooted *Carmelites*, are to be ſeen three fine altars, the firſt of which is adorned with pillars of *Verde antico*, the ſecond with pillars of a red and white veined marble, and the third with yellow marble pillars. The high altar is likewiſe of beautiful marble, and finely executed: It is alſo embelliſhed with a picture of the annunciation, which does great honour to *Antonio Baleſtra*, who is ſtill living at *Cremona*. This Artiſt is in high repute, and has painted many pieces which have been ſent into *England* and *Germany*.

Baleſtra, *a good painter.*

Dominican *church.* The *Dominican* church is dedicated to St. *Anaſtaſia*. Near the entrance of this church, on the right hand, a ſuperb monument is erected to *Giovanni Fregoſi*, a *Genoeſe* officer, who raiſed himſelf by his merit to be commander in chief, by *Cataneo di Carrara*. I could not but take notice here of a very great impropriety, namely, the holy-water veſſels at the entrance of the church are ſupported by two groteſque figures, repreſenting harlequins or buffoons. The front of the church is partly adorned

Tomb of General Fregoſi.

Two harlequins ſupport the holy-water vaſe.

adorned with good marble *baſſo-relievo's*; but that work has been diſcontinued. Before the church ſtands the tomb of Count *Caſtelbarro*.

St. *Euphemia*'s church is adorned with ſome good paintings. On the high altar ſtands a curious marble tabernacle; before it are two beautiful braſs ſtatues, with eight others of plaſter. In other reſpects it is a mean edifice, neither is the cieling arched. St. *Euphemia*'s church.

In the *Jeſuits*, or St. *Baſtiano*'s church, the high altar is adorned with ſome fine pillars of *Miſchia di Brentonico*, a kind of marble found in this country. Here is alſo a white marble ſtatue of St. *Sebaſtian*, and likewiſe ſome fine pictures, being ornaments that are common to moſt churches in *Italy*. *Jeſuit's church.*

The Church and Convent *di S. Giorgio* belong to the *Benedictine* monks. On the outſide over the church door is this extravagant inſcription: St. *George's* church.

Numini Sancto propitiato
Divi Georgii
Pollentis, potentis, invicti
Piè, ritè, ſolemnitùs
Sacrum dicatum eſto. *Inſcription.*

'Let this church which has been conſecrated with ſolemn rites, be 'dedicated to the holy, powerful, ſtrong, invincible, and propitious 'Deity of St. *George*.'

Over the door is the Baptiſm of Chriſt, painted by *Tintorretto*. On the high altar is a piece repreſenting the martyrdom of St. *George*, by *Paolo Veroneſe*, and on one ſide near it our Saviour feeding five thouſand men, by *Paolo Faranati*, who was ſeventy-nine years of age when he painted this piece. Few of this maſter's works are to be ſeen in *Italy*, except at *Verona*; moſt of his time having been ſpent in painting the *Eſcurial* in *Spain*. On the other ſide, is a very fine repreſentation of the *Iſraelites* gathering of manna, by *Felice Bruſaſorzi:* This piece is twenty-four *Veroneſe* feet in length, and twenty-three broad. Here is another piece, by the ſame hand, which repreſents St. *John*'s viſion in the apocalypſe, of *Michael* with his angels protecting a woman and her child againſt the Dragon *. Whether it be conſiſtent with the myſtery of this viſion, that the child ſhould be repreſented, as it were, crying out in an agony of fear, I ſhall not diſpute. Here is alſo *Barnabas* healing the ſick man, by *Paul Veroneſe*. Oppoſite to this piece is the virgin *Mary* betwixt two biſhops, by *Girolamo da i Libri:* The carpet on *Paintings.*

* *Revelation, cap.* xv.

which the virgin ſtands, is juſtly admired. *Domenico Ricci*, ſurnamed *Bruſaſorzi*, and Father to *Felice*, has alſo diſplayed his ſkill in this church, which is one of the fineſt in the city.

Chieſa della miſericordia.

In the church of the hoſpital *della Miſericordia*, or the *Incurables*, is an exquiſite *Pietà*, or the virgin *Mary* viewing the dead body of Chriſt after he was taken down from the croſs, by *Aleſſandro Turchi*. This celebrated painter, otherwiſe known by the name of *d'Orbetto*, which he had when he was a poor boy, and uſed to lead about a blind man, till, very fortunately for him, *Felice Bruſaſorzi* happening to ſee him drawing figures with charcoal on a wall, concluded that he had a genius for deſigning, and took him under his care *.

d'Orbetto *the painter.*

Olivetan *church. paintings.*

The *Olivetan* church, or *Madonna in Organo*, has a very ſuperb altar, and a great number of excellent paintings. Among which, a *Madonna Gratioſa* by *Antonio Baleſtra* is none of the worſt. The aſſumption of the virgin *Mary* and the maſſacre of the Innocents in the *Tribuna*, are by *Paolo Farinati*. The ſtalls in the choir are of wood, curiouſly inlaid, by *Giovanni Veroneſe* a lay-brother of the *Olivetan* convent. Here was alſo formerly kept a wooden aſs, within the belly of which, as ſome ſimple credulous people are perſuaded, were kept the remains of the aſs on which Chriſt made his entry into *Jeruſalem*. The ſtory of this aſs, and its travels thro' various countries, till it died at *Verona*, where it was kept with great veneration, is related by *Miſſon*, *T.* I. *p.* 164, *& ſeq.* with ſeveral entertaining circumſtances; but with ſuch ſarcaſms on this and other ſuperſtitious cuſtoms which he met with in his travels, as will not eaſily be digeſted by the *Roman* catholicks. The *Veroneſe* particularly reſent his charge againſt them, as he ſo far expoſed their fondneſs for the relicks of the *Jewiſh* aſs, as to ſubject them to the ridicule of a nickname ‡. They object in their defence, that *Miſſon* muſt have received his information from no better authority than the chamber-maids, or boys at the inn, who had a mind to divert themſelves with his credulity, adding, that all perſons of ſenſe in *Verona* entertain very different thoughts of the affair; and that if this wooden aſs formerly made a part of the proceſſion on *Corpus Chriſti* day, it was only for the more lively repreſentation of a part of the laſt ſcene of our Saviour's life, namely his entrance into *Jeruſalem*. I have alſo ſeen a wooden aſs of this kind with the image of our Saviour ſitting on it, in the church of our Lady at *Halle* near *Bruſſels*, where it is annually carried in a proceſſion for the

Reliques of an aſs.

* He died in 1648. See *Maffei Veron. Illuſtr. P.* III. *p.* 165.

‡ Concerning the calumny with which the heathens branded the *Jews*, charging them with worſhipping an aſs, which deſcended to the chriſtians, who were called *Aſinarii*, on a ſuppoſition that they worſhipped the head of an aſs, ſee *Tertullian Apol. c.* 16. and alſo *Kortholt in Pagan obtrect. lib.* II. *c.* 1.

ſame

ſame purpoſe; and I have been aſſured, that to charge all the *Veroneſe* in general, with the ridiculous opinions held by the vulgar about this wooden aſs, is doing great injuſtice to ſeveral perſons of eminent ſenſe and learning *. However, ſeveral particular circumſtances may be adduced in ſupport of *Miſſon*'s relation, eſpecially his mentioning the perſon from whom he had his account, namely, one *Montel*, a *French* merchant, who had lived a conſiderable time at *Verona*. When a perſon ſpeaks ingenuouſly of the ſuperſtitious cuſtoms of a place, it is underſtood, that thoſe inhabitants who have baniſhed ſuch prejudices by the light of reaſon, ſtudy, and reflection, are not included in the lump. No city is ſo deſpicable but one intelligent perſon may be met with in it; yet is there no city in which ſome ſuperſtitious cuſtoms and opinions do not generally prevail. How low the vulgar may fall, with regard to ſuperſtition, is evident from experience and the hiſtories of ancient and modern times. No nation, no ſect, is free from this infection; but certainly thoſe nations are moſt ſubject to this evil, whoſe ſyſtem of religion either too much reſtrains, or utterly prohibits them the uſe of their reaſon. Are there not innumerable fables concerning the aſs, on which our Saviour made his entrance into *Jeruſalem*, current alſo in other countries? And is there not ſhewn on the road from *Tubingen* to *Hildritzhauſen*, ſeveral holes on two broad ſtones, of which the vulgar of thoſe parts have retained a tradition ſince the popiſh times, that they were the prints which the ſame aſs's feet made in his travels through *Swabia*, where the animal ſoon after died.

Particular ſuperſtitions of all ſects and nations.

I have often conſidered with myſelf whether it be not practicable for a proteſtant, to write an account of his travels through *Italy*, in ſuch a manner as not to diſcover what religion he is of; as it is a qualification requiſite in an impartial hiſtorian, not to be prejudiced in favour of any country or religion, ſo far as the latter implies the external difference of churches or communions: but I found, that ſuch an impartiality would be attended with great difficulties. For inſtance, our Saviour's entire *præputium* which was cut off, is ſhewn in three or four different places. Every one of theſe churches, perhaps, produces a papal bull in favour of its relique: Shall a proteſtant hiſtorian, in ſuch a caſe, paſs over in ſilence the contradiction which muſt appear in ſuch papal inſtruments, and the impoſſibility that all the three *præputia* ſhould be genuine re-

* It cannot be unjuſt to charge the *Roman* catholics with theſe ſuperſtitious cuſtoms; for what is enjoined by the clergy, and countenanced and authoriſed by princes and learned men of that communion, as well as the vulgar, muſt be looked upon as the general practice. Tho' the former impute ſuch ſuperſtitions to the commonalty, when preſſed on this head, yet they never refuſe to attend at the moſt ridiculous proceſſions; nor do they ever attempt to convince the vulgar of their error. Upon the whole, the *Veroneſe* do not deſerve the apology our author makes for them.

liques,

liques, and in deſcribing each of theſe churches tell us: thatthe real *præputium* is kept there? Or, ſhall he only mention in ſhort, that this or that is accounted the genuine relique? The former is not conſiſtent with the love of truth; and in the latter caſe, how artfully ſoever he may couch his expreſſions, it will very ſoon be diſcovered that he is no votary of the Church of *Rome* *.

The aſs, why no longer ſhewn at Verona.

But to return to the fable of the *Verona* aſs. *Miſſon*'s ſarcaſtical obſervations, and the ſneering enquiries of ſtrangers and travellers about this extraordinary relique, and, perhaps, the ſuperſtitious abuſes it cauſed among the vulgar, have contributed to prevent the aſs from making his appearance in the proceſſion, as uſual, for theſe eight years paſt; but on the contrary, has been concealed from the public view; and the *Veroneſe* make a great difficulty of ſhewing it to ſtrangers. For my own part, I ſhould not have been much diſappointed if I had not ſeen it; but by mere accident, I happened to go into a particular chapel belonging to St. *Benedict*'s church; and there I had a full view of the aſs that has made ſo much noiſe in the world. It ſtands upon the table behind the altar-piece, which repreſents St. *Benedict*, and may be opened like a door. The aſs is a good piece of ſculpture, and was carved ſome centuries ago by a devout monk of this convent. Our Saviour's image, which ſits upon it, is likewiſe of wood, and holds a book in the left hand, and with the right ſeems to be giving the benediction. On the wall of the ſame chapel is to be ſeen a good piece of painting, by *Domenico Bruſaſorzi*, repreſenting the reſurrection of *Lazarus*.

St. Proculus's *church.*

In the church of St. *Proculus*, the table of the high altar conſiſts of an entire piece of *verde antico*, which is ſix palms in breadth, and twelve palms long. The bodies of St. *Coſmus* and St. *Damianus* are kept in a vault under this church. Whoever has a mind to ſee duplicates of theſe reliques, may, according to *Roſſi*'s account in his *Roma moderna*, find them at *Rome* in the church dedicated to thoſe ſaints in the *Campo Vaccino*. In the cemitery of St. *Proculus* at *Verona*, is ſhewn a vault which at preſent harbours great numbers of adders, *&c.* where the body of King *Pepin*, which has been ſince taken up in time of war, and carried into *France*, is ſaid to have been buried. The whole affair may be looked upon as a fable; for the grave of king *Pepin* is not to be ſearched

Falſe pretence about the body of king Pepin.

* The author here makes a proper exception to the general rule, which condemns all paſſion in an hiſtorian, ſince truth is as it were the ſoul of hiſtory; however the poſition is good, that he muſt neither have country nor religion. A mind full of prejudices, for any particular country or religion, cannot poſſibly be a good hiſtorian. For this reaſon, *Mainbury*'s hiſtory of *Calviniſm* is decried by his own countrymen. On the contrary, thoſe of oppoſite principles reſpect *Thuanus* as an hiſtorian. See counſellor *Simonetti*'s character of an hiſtorian, §. 9.

for

for at *Verona*, as it is certain that the *French* king of that name lies buried at St. *Dennis*, where he died *.

The houſe in which St. *Zeno* is ſaid to have lived is converted into a chapel or oratory; and on a large ſtone is the following diſtich: *St. Zeno's oratory.*

Hoc ſuper incumbens ſaxo prope fluminis undam
Zeno Pater tremula captabat arundine piſces.

'Oft on this ſtone which lay upon the ſtrand
'The venerable *Zeno* took his ſtand;
'A patient fiſher, with his trembling reed
'Intent to captivate the ſcaly breed.'

The church of St. *Zeno* ſtands not far from this chapel, where, in a particular cloſet, is kept a large round porphyry veſſel, twenty-ſix feet in circumference, or eight *Verona* feet in diameter. It conſiſts of one piece, and reſembles a ſhallow goblet. The pedeſtal belonging to it is cut out of another large piece. It ſeems, the devil, by the command of St. *Zeno*, brought both theſe hither out of *Iſtria*. His firſt day's journey with it was ſomewhat unlucky, the burden being too heavy for him, ſo that he let the pedeſtal fall into the *Adriatic* ſea. The excuſes which ſatan pleaded on this occaſion were not ſatisfactory to St. *Zeno*, who ordered him away to look out for what he had loſt by his careleſsneſs. That I may not be charged, like *Miſſon*, with having my information from a ſcullion boy, or a chambermaid at an inn; my authority is grounded upon a *baſſo-relievo*, which repreſents the whole tranſaction, and is inſerted in the wall near the porphyry vaſe, where it could hardly have come but with the approbation of the ordinary and clergy belonging to this church. This vaſe is not made uſe of at preſent. But, if it be true, that formerly it ſerved to hold the holy-water, it is no wonder that the devil, if he had any foreknowledge of the uſe it was deſigned for, ſhould be very unwilling to fatigue himſelf with carrying weapons to be employed againſt himſelf, and provide a veſſel for that water by which he and his legions may at any time be confounded and put to flight. However, from the largeneſs of the vaſe, it does not ſeem probable that it was employed for that uſe. It muſt be acknowledged to be a valuable piece, on account of its dimenſions, and the matter of which it conſiſts. *St. Zeno's church.* *Large porphyry vaſe.* *The trouble it put the devil to.*

* See *Eginhard. vit. Carol. M. c.* 3. *Annales Franciſci Lambeciani, Tom.* II. *Commentar. de Bibliotheca Vindobonenſ. c.* V. *p.* 371. *Adelmus ad ann.* 763.

The

Font. The font of St. *Zeno*'s church is very large, and cut out of one block of white marble. The table of the high-altar likewiſe conſiſts of one piece of marble, thirteen feet long, and ſix broad, which was the produce of this country. St. *Zeno* lies in the vault under this church, which is adorned with ſeveral pillars of yellow marble. On the church door, which is plated with bronze, are repreſented, but very rudely, all ranks and orders of eccleſiaſtics. On both ſides of the entrance ſeveral ſcriptural ſtories are carved on ſtone; thoſe of the Old Teſtament on the right hand, as one enters into the church, and thoſe of the New on the other ſide. The Eaſtern *Magi* are here repreſented with crowns on their heads; and in the piece repreſenting the apprehending of Chriſt in the garden, *Peter* cuts off *Malchus*'s ear, and is diſtinguiſhed by a key hanging at his arm. The ſculpture on the outſide of this church is ſomething remarkable, as it repreſents horſemen, wild beaſts, hunting matches, *&c.* with *Latin* inſcriptions over them, very few of which are now legible. The vulgar entertain themſelves with abundance of ſtories relating to theſe images. Among other things, they tell us, that king *Theodoric* and *Satan* entered into a compact, by virtue of which, the latter was bound, at all times, to ſupply his majeſty with good horſes and hounds. The perſon on horſeback ſaid to repreſent *Theodoric* rides with ſtirrups, contrary to the practice of antiquity.

Baſſo-relievo's on the church door.

On the wall, near the roof, two cocks are ſeen dragging along a fox with his feet faſtened to a log of wood: the like is ſeen of inlaid work on the pavement at St. *Mark*'s church in *Venice*. The laſt piece, becauſe the word *Galli* ſignifies both *Cocks* and *Frenchmen*, is ſuppoſed to allude to *Charles* VIII. and *Lewis* XII. kings of *France*, and the crafty *Luigi Sforza* duke of *Milan*. *Miſſon* alſo conjectures, that the *Veroneſe* figures allude to *Deſiderius* king of *Lombardy*, or his ſon *Adalgiſus*, and *Pepin* and *Charles the great*. But I am inclined to think, that in giving a myſterious ſignification to thoſe groteſque figures with which the builders of the middle ages were fond of embelliſhing their works, is frequently attributing to them deſigns which they never thought of.

Doubt concerning the antiquity of St. Zeno's *church.*

As to St. *Zeno*'s church, it is far from being of that antiquity commonly aſcribed to it, as the title of *Rex Galliæ*, to be ſeen in a ſtone inſcription on the porch of this church, was unknown in ſuch a remote epocha.

Paintings in other churches.

Connoiſſeurs in painting will find entertainment in the church of St. *Nazario*, which belongs to the *Benedictines*, and thoſe of St. *Stephano*, *Fermo*, &c. The capuchine monks have ſome fine pieces of painting in their church, by *Farenati*, in one of which, as a compliment to the fathers, St. *Francis* is repreſented taking down our Saviour from the croſs.

The *Veroneſe* women are well ſhaped, and of a freſh complexion, for which, unqueſtionably, they are obliged to the goodneſs of the air. The neighbourhood of the mountains conſtantly refreſhes this city in the heats of ſummer with a cool evening breeze. And tho' the orange-trees, *&c.* are not expoſed here in winter to the open air; yet the climate produces all kind of fruits and vegetables in perfection. *Women of* Verona.

In count *Giuſti*'s garden is a very grand walk of cypreſs trees, ſome of which exceed a hundred feet in height, and are above two hundred years old. This garden, in which there is a very curious labyrinth, is laid out on an eminence, which yields a delightful proſpect of the city and the neigbouring plain. It has likewiſe a grotto, which is ſo contrived, that the leaſt ſound or whiſper may be diſtinctly heard from one corner to another. Under a ſtatue of *Ceres* erected in this garden, are theſe words: *Count* Guiſti's *gardens. Large cypreſſes.*

Ne quid Veneri
Deeſſet,
Cum Baccho Ceres
Aſſociatur.

Inſcription under a ſtatue of Ceres.

'That nothing might be wanting to *Venus*, *Ceres* is here joined with '*Bacchus*.'

Under a ſtatue of *Venus* is the following inſcription:

Sine me lætum
Nihil exoritur:
Statua in Viridario
Mihi poſita eſt
Ut in Venere Venus eſſet.

'Without me there is nothing that charms: my ſtatue is placed in 'this garden, becauſe a beautiful place becomes the goddeſs of beauty.'

And under the ſtatue of *Bacchus:*

Ambulator,
Ne trepides,
Bacchum Amatorem
Non Bellatorem
Ad Genium loci
Dominus P.

'Paſſenger be not afraid, I am *Bacchus* the Lover, not the WARRIOR, 'and ſtationed here, as the genius of the place, by the poſſeſſor.'

Fruit, &c. produced in the Veroneſe.

The country about *Verona* produces good peaches, melons, figs, ſtrawberries, truffles, very large artichoaks, aſparagus, cheſnuts, apples, pears, plums, grapes, olives, and eſculent herbs.

Count Gazzuola's garden and arms.

Signior *Gazzuola*'s garden is laid out in fine walks, planted with trees which afford an agreeable ſhade. The owner was formerly a counſellor, but has procured the title of *Count*; and as *Gazzuola*, in *Italian*, ſignifies a magpie, that bird is his coat of arms, with this motto, LOQUENDO, *i.e. By ſpeaking*. This delightful place he owes to his ſkill in his profeſſion. The former owner of it, who, it ſeems, had many law-ſuits on his hands, employed *Gazzuola* ſo long to plead for him till he had no other way of ſatisfying his demands, but by making over the houſe and garden to him *. As ſoon as *Gazzuola* had taken poſſeſſion of the garden, he took down the arms of the former owner, and put up his own with the motto LOQUENDO, inſcribed under them; which, contrary to his intention, is interpreted of the means by which he acquired this garden.

Jocular alluſion to them.

* A general cenſure from the miſbehaviour of a few is extremely uncharitable. However, the lawyers, from time immemorial, have been looked upon in a diſadvantageous light. Even in *Auguſtus*'s time, they were become very contemptible at *Rome*; for they had departed from the ſolid eloquence, by which *Cicero* and *Hortenſius* did honour to their profeſſion, inſtigated one party againſt another, and enriched themſelves by chicanery and malpractices, till that emperor ſaw himſelf under a neceſſity of diminiſhing their number, and putting a check to their avarice. In the time of *Lewis* emperor of *Germany*, it was found neceſſary to publiſh a ſolemn edict to put a ſtop to their abuſes. *Aventin. annal. Boj. l.* IV. *ad an.* 850, *p.* 244. *Diminutæ ſunt cauſſidicorum merces, quorum perfidia nihil venalius. Nec eſt quidquam, quod Teutones, noſtro ævo magis ad ſummam egeſtatem redigit quam litium calumniæ & legulejorum auriſuga turba, qui quaſi Sardi venales fora conſtipant.* 'The fees of pleaders were reduced, 'their iniquitous venality being grown to a monſtrous height: nor are the *Germans* more 'impoveriſhed by any thing in our age than by lawſuits, and the chicanery of the venal 'tribe of pettifoggers, with which the courts of juſtice are crowded.' However, no people perhaps ſhewed a greater deteſtation of the lawyers than the ancient *Germans*. *Lucius Florus, Hiſt. Rom. l.* IV. *c.* 12. § 37. ſays, *Nihil illa cæde Variana cruentius: nihil inſultatione barbarorum intolerantius, præcipuè tamen in cauſſarum patronos. Aliis oculos, aliis manus amputabant: unius os ſutum, reciſa prius lingua, quam in manu tenens barbarus: tandem, inquit, vipera ſibilare deſiſte*, i. e. 'Never was any defeat more bloody than that of *Varius*, nothing more ſavage 'than the inſults of the barbarians; eſpecially towards the pleaders of cauſes. Of ſome 'they plucked out the eyes, and cut off the hands of others: they ſewed up the mouth 'of one of them, having firſt tore out his tongue, which a barbarian holding up in his 'hand, ſarcaſtically ſaid, "Now ceaſe to hiſs, viper." Among the ancients, the character of a wicked lawyer has been expoſed by *Ammian. Marcell. lib.* XXX. *c.* 12. *Cicero pro Roſc. Amer. c.* 20. *Seneca de ira, l.* I. *c.* 7, *l.* III. *c.* 37. *Petron. in Satyr.* And among the moderns, ſee *Ziegler in rabul. A. Fritſch in advoc. peccant.* and the famous *Italian* profeſſor of law, *Aurel. di Gennaro* treatiſe *delle vizioſe maniere del defender le cauſe nel foro*, 1745.

I ſhall

I ſhall conclude this letter with an account of the ſeveral kinds of petrefactions which have been found about *Verona*, of which *Baſtiano Rotario*, a phyſician, has a very large collection. The moſt remarkable among theſe, in my opinion, is a kind of ſea-crabs called *Paguri*, which are rarely to be met with. *Petrefacta.* *Sea-crab.*

Betwixt *Verona* and *Vicenza* in the diſtrict of *Bolco* and not far from *Voſtene nuova* are found all kinds of petrefied fiſh, moſt of which are of the ſalt-water ſpecies, in a ſort of white loam. The ſoil contains but a ſmall quantity of chalk. Theſe fiſhes are moſtly well preſerved, their bones being entire, and, frequently, even their ſcales. They chiefly conſiſt of the *Sarda minor*, pyke, ſoals, thornbacks, the *Hirundo marina*, a flying fiſh, perch, the *ſcarus*, and gudgeon. *Fiſhes.*

Beſides theſe, near *Bolco* are found crabs, large oyſter-ſhells, and petrified leaves of the *Lonchys aſpera*. *Other petrefactions.*

Zamichelli, a celebrated *Venetian* apothecary, in the year 1721, publiſhed a treatiſe dedicated to P. *Bonanni* a *Jeſuit*, entitled *Lithographia duorum Montium Veronenſium vulgò di Boricolo et di Zoppica dictorum.* The moſt remarkable petrefactions found in thoſe mountains are the *Oſtrea maxima rugoſa, lapides lenticulures majores levigati, Conchitæ, Cochleitæ, Turbinitæ, Numiſmata ſive Lapides frumentarii, &c.*

In the neighbourhood of *Bognolo* are found *Coralloides, Oſtrea, Numiſmata majora, Tubulitæ inſtar Cornu Ammonis in ſe revoluti, Cochleitæ* and *Buccinitæ*. Petrefied corallines are likewiſe dug up in *Monte di Soave*.

Near *Ronca* are found *Conchitæ læves, tranſverſim minutiſſimè ſtriati*, together with other ſpecies of the ſame, *Tellinitæ, Strombitæ læves, Strombitæ muricati & ſtriati, &c. Turbinitæ faſciati, Turbinitæ faſciati & ſtriati, Turbinitæ muricati, Turbinitæ muricati & in orbe ſuperiore faſciati, Turbinitæ faſciati & punctículati, Turbinitæ faſciati & echinoſi, Turbinitæ heptangulares variis ſtriis aſperati, Turbinitæ alii multangulares ſtiati, Muricites marmoreus roſtro incurvato, Muricitæ leviter ſtriati, partim roſtri curvi, partim auriti, majores & minores, Murex marmoreus auritus rufeſcentis coloris, oſtreum bivalve rufeſcentis coloris, Cochleitæ læves, Buccinitæ læves, Chamæ coloris cinerei tranſverſim ſtriatæ, Purpuritæ echiniformes, Coralloidæ, Madreporæ, Numiſmata ſc. Lapides frumentarii, &c.*

In ſeveral other parts of the territories of *Verona* are found *Conchitæ, Pectinitæ auriti, Pectinitæ ſulcis latiſſimis inſigniti, Pectines ingentes ſtriis craſſioribus rugoſi, Pectunculitæ minutiſſimè per longum ſtriati, Pectunculitæ Liſteri, Pectunculi per longum & tranſverſim ſtriati, Tellinitæ, Cochleitæ læves marmorei*, together with other ſpecies of them, *Cornua Ammonis, Nautilus in marmore rufeſcenti, Odontopetræ, Coralloides, Lapis frumentarius ſc. juxta Langium Semen fœniculi, Lapis Lyncius ſc. Belemnites, Alcyonia varia, Strombi, Lapides lenticulares, Purpuræ marmoreæ,*

Turbines in longum undati & eleganter minutim in tranſverſum criſpati, Turbinitæ per longum & tranſverſim ſtriati, Fungi, Modioli & Lapides Amygdalam referentes, Muricitæ auriti, Chamæ dentatæ Buccinitæ, Bucarditæ, which the country people call *tortelli*, theſe are *bivalves*, and nearly in the form of a heart, *muſculi, oſtreum bivalve imbricatum, oſtecollæ cretaceæ variæ ſpecies, cancri variæ magnitudinis, Lentiſci folia*, and other petrefied leaves, as alſo *Echinitæ Spatagoides nudi*, &c. beſides *Miſchio de Brentonico* and *Giallo di Torri*.

The country about *Verona* produces ſeveral other ſpecies of good marble beſides thoſe called *Miſchio di Brentonico* and *Giallo di Torri*; and ſpecimens of all theſe are to be ſeen in many of the churches in this city.

Verona, May 2, 1730.

LETTER LXX.

Account of *Vicenza.*

SIR,

Country. THE diſtance from *Verona* to *Vicenza* is thirty *Italian* miles: The road lies through a ſtony, but fertile and pleaſant country.

The city. *Vicenza* contains a great many elegant and beautiful buildings, and the tops of ſeveral of them are ornamented with ſtatues; particularly thoſe in the piazza or area before the council-houſe. This piazza makes ſuch a grand appearance that it only wants fountains to make it a *Piazza di Novona* in miniature. After this city fell under the *Venetian* yoke, they erected here, as in other conquered cities, the arms of St. *Mark* on a lofty pillar, which are a winged lion. On another pillar of the ſame kind ſtands the image of our Saviour.

Council-houſe. The council-houſe called *Il Palazzo della Ragione* has a very ſpacious hall; but it is not kept in good order. In the criminal court is a picture repreſenting the final judgment, painted by *Titian*. In another part of this palace is the ſtory of *Noah*'s drunkenneſs, *&c.* painted by *Paris Bardone*. This large edifice contains ſeveral other fine paintings; but moſt of them are diſpoſed in an improper light.

There

There is in this city an academy or literary ſociety ſtyled the *Olympici*, whoſe deſign is chiefly the improvement of the *Italian* language. The academicians hold their meetings in a theatre built by the celebrated *Palladio*; which is very well worth a traveller's notice for its admirable conſtruction. It is but very ſeldom uſed as a theatre; the opera of *Sophonisba* being the only one that has been exhibited in it. The perſpective of the ſtage is admirable, and it is decorated with ſtatues of the *Roman* emperors and philoſophers. The *parterre* or pit is likewiſe adorned with ſeveral ſtatues, and the ſeats are diſpoſed after the manner of the ancient amphitheatres.

Academia Olympicorum.

Curious theatre.

As for the ruins of the ancient *Roman* theatre, not long ſince ſhewn in the *Pigafetti & Gualdi* gardens, nothing is now to be ſeen of them, an houſe being built on the place where it ſtood.

Roman theatre.

In the *Campus Martius* without the city is a triumphal arch built from a deſign of the abovementioned *Palladio*, in imitation of the ancient ſtructures of that kind.. Formerly the yearly fair, which laſts from the 15th day to the end of *October*, was held on the *Campus Martius*; but for ſome years paſt it has been removed into the city.

Triumphal arch.

Campus Martius.

In count *Montenari*'s houſe is a hall finely painted, a great deal of curious ſtucco work, and a ſmall gallery of ſelect pictures.

Montenari palace.

The palace of count *Chiragado* ſtands in a large area, and is an elegant piece of architecture.

Chiragado palace.

In count *Wale*'s houſe where *Frederick* king of *Denmark* lodged as he paſſed through *Vicenza*, is a good collection of fine pictures.

Count Wale's houſe.

The city of *Vicenza* is of no extraordinary extent; however there are ſuppoſed to be in it fifty-ſeven churches, convents, and hoſpitals. The cathedral affords nothing worth a traveller's notice.

Number of convents, &c.

The *Dominican* church deſerves ſeeing on account of the high altar, and the inlaid *Florentine* work on the *Palliotto*, which repreſents the annunciation, the inſtitution of the Lord's ſupper, and the reſurrection of *Chriſt*. The other ornaments of the altar conſiſting of flowers and ſtatues, are alſo executed with a maſterly hand. Here is a piece of painting repreſenting the adoration of the eaſtern *Magi* by *Paolo Veroneſe*.

Dominican church.

On the front of St. *Barbara*'s church the following inſcription is to be ſeen.

St. Barbara's church.

Senio fatiſcens Eccleſia
V. Kal. Mart. A. MDCXCV. horrendis motibus
Univerſâ nutante Urbe
Propemodum excuſſa
E ſitu ac ruderibus elegantior exſurgit
A. MDCCII.

'This

'This church being almoſt ruinous by length of time, was, on the '25th of *February* 1695, when the whole city ſhook by the terrible 'concuſſions of an earthquake, almoſt demoliſhed, but roſe from its 'ruins with greater beauty and elegance in the year 1702.'

S. Maria in Campagnano.

The cieling and ſeveral chapels in the church *di S. Maria in Campagnano* were painted by *Pordenone*.

The *Theatine*'s church has been lately rebuilt.

Mons Pietatis.

The *Mons Pietatis* is a ſuperb edifice, and has an excellent library opened for the uſe of the public.

Madonna in Monte.

Without the city is the church of the *Madonna in Monte*, which has a good front, and is covered with votive pieces. There is a picture, painted by *Paul Veroneſe*, in the refectory of this convent, repreſenting pope *Gregory the great* ſitting with ſeveral pilgrims at table, where our Saviour alſo is preſent. Though this piece be finely executed, the invention is very abſurd; for the Pope ſits at the upper end without his triple crown, and next to him *Chriſt* is repreſented without any particular ſymbol or mark of diſtinction. The next is a cardinal, and on the other ſide is another cardinal with a large pair of ſpectacles on his noſe. A page dreſſed in the *Spaniſh* manner waits at table with a dog under his arm. Under the table a cat, a monkey, *&c.* are repreſented. The mountain on which this church and the convent to which it belongs are built yields a very agreeable proſpect, which extends as far as *Padua*. For the convenience of the uſual proceſſions, and of pilgrims, a large aſcent by ſteps has been made up the acclivity of the mountain. At the beginning of the aſcent in the valley, a triumphal arch is erected; and on the left hand of it is a ſtatue of the virgin *Mary*.

Remarks on a piece by Paul Veroneſe.

Situation.

Fertile country.

Vicenza lies between two mountains in a large plain; and the territory belonging to it on account of its fertility is generally called the garden and ſhambles of *Venice*. The meadows about *Vicenza* are watered by the little rivers *Leogra*, *Loreto*, *Aſtignello*, *Debita*, *Rerone* and *Tribualo:* And the rivulet *Bachiglione* runs through the middle of the city. The fineſt garden at *Vicenza* is that of count *Valmarano*, which, indeed for its ſituation, hedges, viſta's, arbors and beautiful walks, may be reckoned one of the nobleſt in all *Italy*. A covered walk of cedar and orange-trees planted alternately, which is above two hundred common paces in length, is particularly admired. On one ſide of it is a broad canal well ſtocked with large barbels and other fiſh, which at the ſound of a pipe immediately appear in great numbers on the ſurface in order to be fed. Over the entrance into the garden, on the *Verona* ſide, is the following inſcription:

Si te, ingredientem graviores fortè
Huc uſque inſecutæ ſunt curæ,
Eas velint nolint procul
Nunc ut abeant facito;
Hilaritati namque & genio
Pars hæc potiſſ. dicata eſt.

Cedros hoſce qui dempſerit
Floreſve carpſerit
Is ſacrilegus eſto,
Vertumnoque & Pomonæ,
Queis ſunt ſacri,
Pœnas luito.

Civis, Amice, Advena,
Qui loci amœnitate cupis oblectarier,
Securus huc ingredere
Teque largiter recrea.
Nullus intus canis,
Nullus Draco,
Nullus falce minaci Deus,
Omnia ſed tuta benignéque expoſita.
Sic voluit Comes LEONARDUS VALMANARA
Hortorum dominus,
Modeſtiam quòd tuam & continentiam
Cuſtodem fore fidat opportunum.
Anno MDXCII.

'If corroding cares have haply followed thee thus far, though they 'be loth to leave thee, diſpel and baniſh them away. This place is more 'particularly dedicated to genial mirth and feſtivity. Whoever ſhall da-'mage theſe cedars, or crop a flower, let him be accounted as a ſacri-'legious perſon, and be puniſhed to appeaſe *Vertumnus* and *Pomona*, to 'whom they are conſecrated.

'Native, friend, or ſtranger, who deſireſt to amuſe thyſelf with the 'rural charms of this place, thou mayeſt ſecurely enter theſe gardens 'deſigned for pleaſure and recreation. Here is no fierce dog, no 'frightful dragon, no deity with his threatening weapon; but every 'thing here is freely and without danger expoſed to thy view. Such is 'the pleaſure of count *Leonarda Valmanara*, the owner of the gardens,

'who relies on thy modeſty and good breeding, as ſufficient to guard 'the place from any outrage.'

Wine.

This country produces plenty of excellent wine, which is particularly celebrated for its lenient quality in the pains of the gout.

Vindictive temper of the Italians, and particularly of the people of Vicenza.

The inhabitants of *Vicenza* are charged with being of a more vindictive temper than the reſt of the *Italians*; on which account they are commonly called *Gli aſſaſſini Vicentini*; i. e. 'Theſe *Vicentian* aſſaſſins.' This is certain, that travellers, and eſpecially the *Germans*, who have here the character of being hot and quarrelſome, ſhould be very careful in every part of *Italy* to avoid diſputes, and eſpecially with the poſtillions, and other perſons of the lower claſs; for the deſire of revenge is ſuch a predominant paſſion in them, that they have been known to follow a traveller ſix or eight ſtages to watch an opportunity of gratifying their malice and revenge.

Open violence, indeed, is little to be apprehended from them, on which account the danger is the greater.

Omne animal timidum crudele.

'Cowards are always cruel.'

Murder is looked upon in *Italy* in a very different light from what it is in other countries. If a robbery has been committed, either in the ſtreets or on the market-place, in any of the towns of *Italy*, and the people are alarmed to ſtop the thief, there is always aſſiſtance at hand to purſue the criminal; but upon crying after a murderer, no body offers to ſtir; and the aſſaſſin ſaves himſelf by flying unmoleſted to a church, convent, or other aſylum, where, to the great honour of the clergy be it ſpoken, the villain receives all poſſible aſſiſtance that he may eſcape the hands of the civil power. I remember, a poſtillion who once drove me was treacherouſly ſtabbed at the poſt-houſe of *Piſtoia*; and though the fact was committed in the preſence of more than ten perſons, not one of them ſtirred a foot to ſeize or purſue the murderer.

The meaneſt citizen of *Vicenza*, in ſigning contracts or other deeds, add to their name the title of *Comte Vicentino*, or Count of *Vicenza*, an empty piece of pride, which they derive from an anſwer, as is pretended, given by *Charles* V. who, when he was at *Vicenza*, to get rid of the importunate ſolicitations of ſeveral of the rich citizens, to grant them the title of counts, ſaid in jeſt, *Todos Contes*; * 'I make you all counts.'

* As *Charles* V. did not ſettle any revenue on the burghers of *Vicenza* to maintain their imaginary dignity, the following proverb is not improperly applied to them:

Per multos Comites Vincentia nutrit egenos.

'As poor as a count of *Vincenza*.'

M. *della Vale*, an ingenious apothecary, who lives on the *Piazza* has a curious collection of petrefactions; and especially of *Verona* petrefied fishes. Those who are fond of these natural curiosities may collect in many places of the district of *Vicenza*, *Pectunculi striati*, *Echini* and *Chelonites*; and particularly on the chalk-hill, as it is called, are found *Conchitæ bivalves*, *Tellinitæ*, *Musculitæ*, *Buccinitæ*, *Turbinitæ per longum & transversim striati*, *Pectinitæ*, *auriti*, *Pectinitæ cum striis latissimis distincti*, *Pectunculi leviter striati*, *Echini*, *Cochloites*, *vertebræ piscium*, *&c.* Beyond the *Capuchin* mountain, near *Schium*, towards the north-east, and on the borders of *Trent* are found the *Echinitæ discoidei*, *Chelonites*, *Pectines*, and *Gagates*.

Beyond *Schium*, farther north, in a mountain called *il Monte Summano*, medals, and other remains of antiquity, have been dug up. Some derive the name of this hill from its height; but others from a temple of *Pluto*, the ruins of which with the following inscription, as it is said, are still to be seen there: *Plutoni Summano aliisque Diis Stigiis* *, i. e. 'To 'Pluto of *Summanus*, and the other infernal deities.' A fragment of an altar consecrated to *Pluto Summanus*, placed in the church of *S. Maria in Monte*, is mentioned by *Gruter*, *T.* I. *p.* 1015. *n.* 7. *Macrobius* and *Capella de Nupt. Philolog. lib.* ii. suppose that *Summanus* was put for *summus*, or *Princips Manium*; i. e. 'The chief of the Manes.' But *Summanus* has not been demonstrated to be a surname of *Pluto*; and perhaps those two names may imply two different deities. *Ovid*, who thoroughly understood the heathen mythology, is himself at a loss what to make of the god *Summanus*; for he says, in his *Fasti*, *lib.* vi. *v.* 731,

Reddita, quisquis is est, Summano templa feruntur
Tunc cum Romano, Pyrrhe, timendus eras.

'It is said, that temples were first erected to *Summanus*, whoever he 'be, when *Pyrrhus* grew formidable to the *Romans*.'

The distance from *Vicenza* to *Padua* is eighteen *Italian* miles. The road lies through a fertile, well-cultivated plain. Passengers may go from one city to the other by water; but the passage is very tedious, being no less than sixty *Italian* miles by reason of the winding of the river.

Vicenza, *May* 3, 1730.

* *Vid. Febrett. Inscript. p.* 87.

LETTER LXXI.

Of the City of *Padua*.

SIR,

Padua. THE *Paduans* boaſt, that the republic of *Venice* owes its origin and riſe to their city. But it is now ſome centuries ſince *Padua* has been brought under the *Venetian* yoke, which has occaſioned it greatly to decline from its former ſplendor; ſo that at preſent it hardly contains forty thouſand inhabitants*.

Number of its inhabitants.

Univerſity. The univerſity erected here by the emperor *Frederick* II. with a view of prejudicing that of *Bologna*, is in a very declining ſtate; for the number of ſtudents at preſent ſcarce amount to four or five hundred. This is in a great meaſure owing to the neglect of checking the extravagant licentiouſneſs and inſolence of the ſtudents, which formerly roſe to ſuch extremities, that no one could walk the ſtreets after duſk without being obnoxious to their inſults, which they practiſed with impunity. The watchword of thoſe deſperadoes in their nocturnal excurſions was, *Qui va li?* i. e. 'Who goes there?' Hence they came to be called *Quivaliſti*. And though their enormities are very much decreaſed with their numbers, yet diſcreet people generally take care not to be out in the night at *Padua*.

In the year 1722 ſuch a tumult happened here in the day-time, that a *Syndic* and four ſtudents were ſhot by the *Sbirri*. As theſe officers exceeded their commiſſion, ſeveral of them were hanged, or ſent to the galleys, that the ſtudents might have no cauſe, or pretence, to forſake the univerſity. An inſcription was alſo ſet up in the place where the tumult began, as a memorial of the ſatisfaction given to the ſtudents on that account. It is not above two years ſince count *la Roſa* loſt his life in the ſtreets of *Padua* in the night.

Proteſtants buried in churches. When a Proteſtant traveller dies at *Padua*, he is buried without any difficulty either in a church or a convent, if he has only taken care to be matriculated in the univerſity.

The college is called *il Palazzo degli Studii*, and is adorned with great numbers of ſtatues of the moſt celebrated perſons educated there with proper inſcriptions. The anatomy-ſchool has ſix galleries round it, for the conveniency of ſeeing the diſſections; but is ſo dark, that thoſe

* The number of inhabitants at *Breſcia* are computed to be thirty-five thouſand.

operations

operations are performed in it by candle-light. Here are no ſkeletons to be ſeen; but the profeſſors of phyſic have ſeveral in their reſpective houſes. The phyſic-garden has very few equals; and the diſpoſition of the plants is very elegant and convenient. It was founded by *Franciſcus Bonæſidei*, who was the firſt profeſſor of botany at *Padua*, and died in the year 1658. *Phyſic-garden.*

Over the entrance are the rules preſcribed to thoſe who frequent this garden, with the penalties for diſobeying them, *&c.*

The ſuperior advantages which this garden has enjoyed above moſt other phyſic-gardens is, that *Guilandini*, *Cortuſo*, *Alpino*, *Veſling*, and other celebrated botaniſts, have ſucceſſively had the ſuperintendency of it. *Veſling* was a native of *Minden* in *Weſtphalia*, and was honoured by *Ottavio Ferrari* with the following epitaph:

JOANNI VESLINGIO, Mindano,
Naturæ verique ſcrutatori ſolertiſſimo, qui ſapientiæ, atque exoticarum ſtirpium ſtudio Ægypto ac Syria peragrata ab Veneto Senatu rei herbariæ & corporum Sectioni præfectus, eum Latinitatis & Græcæ eruditionis cultum mutis artibus circumfudit, ut illic naturæ ludentis pompam æmularetur, hîc ſpectaculi diritatem Orationis dulcedine deliniret, ut quantum oculi paterentur, tantum ſibi aures placerent. Demum laboribus fractus dum miſeræ plebi gratuitam operam præſtat, noxio contactu vitam publicæ Saluti impendit. Jo. Pueppa Socero B. M. P. Anno MDCLV.

'To the memory of *John Veſling*, a native of *Minden*, a moſt indefatigable ſearcher after truth, and into the works of nature, who, for the improvement of his knowledge, and his ſkill in botany, having travelled all over *Egypt* and *Syria*, was afterwards, by the ſenate of *Venice*, appointed profeſſor of Botany and Anatomy, and ſet forth thoſe demonſtrative ſciences with all the ornaments of *Greek* and *Roman* eloquence; ſo that in the former, he imitated the exuberance and flowery pride of nature; and in the latter, he ſoftened the horror of anatomical operations, by the harmony and ſweetneſs of his accents, which pleaſed the ear no leſs than the diſſections ſhocked the eye. At length, broken by care, and aſſiduity in his profeſſion, whilſt he was attending the poor without fee or reward, he contracted a fatal diſeaſe, and thus laid down his life in the ſervice of the public. *John Pueppa* erected this monument as a mark of his affection to his worthy father-in-law, in the year 1655.'

The *Moroſini* garden in the *Brenta Vecchia* deſerves the notice of thoſe who admire orangeries and exotic plants.

The *Franciſcan* church is one of the moſt remarkable places at *Padua*. It is dedicated to *S. Antonio di Padua*. This celebrated patron ſaint was born at *Lisbon* in the year 1195, and died in the year 1231. Several books are publiſhed, giving an account of his life, and the great miracles performed by St. *Antony*, all uſhered in with the licence and approbation of the ſuperior clergy; though many paſſages in thoſe books cannot be read without offence. Indeed ſeveral *Roman*-Catholics would look upon them as the fictions of heretics, were it not manifeſt from their own books that nothing is falſely charged upon them with regard to this ſaint. The patronage of St. *Antony* is certainly worth all the endeavours that a good Catholic can be at to obtain it, as it is not limited to this ſhort life; but extends to the day of judgment, with an efficacy not inferior to that which the ſcripture attributes to our bleſſed Saviour only *. *Fini*, an *Italian* poet, has thus expreſſed his confidence in this ſaint:

Che fo? che penſo? al perentorio eſtremo,
Al noviſſimo di mi chiama il fato,
Con proclama di Morte io ſon citato
Del' alte Rote al Tribunal ſupremo.
O gran punto! ô gran punto! io gelo, io tremo,
E placitar già ſento il mio peccato;
Vieni Antonio, e per me fà l'Avuocato,
Se tu tratti la cauſa, io più non temo.
Io temo ben delle mie colpe il fio,
E perche reo nel gran proceſſo io ſono
Del' eterne Giuſtitie io temo il Dio.
Mà ſpero al fin de la Pietà nel trono
S'hò la lingua d'Antonio in favor mio,
Segnatura di gratia e di perdono †.

'Alas! what ſhall I do, and whither rove my thoughts? Fate calls 'me to the laſt day. I am ſummoned by death before the ſupreme tri-'bunal of heaven. O important criſis! O weighty concern! I ſhiver 'and tremble when I conſider what pleaſure I took in ſin. Come, O 'bleſſed *Antony*, and be thou my advocate; if thou doſt but plead my 'cauſe, I ſhall no longer fear. 'Tis true, I fear the puniſhment due

* The devotion of the *Paduans* to this ſaint is ſuch, that the beggars do not aſk alms for God's, but for St. *Antony*'s ſake; and among the votive tables, one of them has the following inſcription: *Exaudit S. Antonius, quos non exaudit Deus*; 'Thoſe whom God himſelf does not 'hear, St. *Antony* hears.'

† *Vid. Relazioni del gran Santo di Padoua Antonio, e dell' alte ſue maraviglie, di Lelio Mancini. In Padoua* 1654.

'to

'to my ſins; I fear the divine juſtice, as I ſhall be found guilty before 'the throne of God: but I hope to find mercy at laſt if *Antony*'s tongue 'be employed in my favour, as it is the ſeal and pledge of pardon and 'forgiveneſs.'

The chapel of this ſaint is almoſt covered with votive pieces, *&c.* for the cures and other favours obtained by his interceſſion; and among the reſt is the following inſcription:

Viator, aſpice novum portentum,
ne mirere,
Adſunt ſimilia ſæpè & frequentia,
At venerare.
Veneti maris unda incautum Livium
Decennem rapuit,
Inſcio Patre
Alienum, non filium conquerente,
Bis horæ ſpatio tectum
Pietas ſervatum voluit.
Cur dubitas?
Ignis, Mare, Ferrum,
Cætera occurrentia mala,
Omnia Sancto cedunt.
Zacharias Pontinus Pater
Tanti muneris memor
Tanto Sancto poſuit.
1645. *Kal. Auguſti.*

'Traveller, behold a new prodigy; yet wonder not, but adore the 'ſaint who often works ſuch miracles amongſt us. *Livio*, a boy of 'ten years of age, careleſly playing on the ſhore of the *Adriatic*-ſea, 'was waſhed away by the waves, while his father knowing nothing of 'this accident, unexpectedly found his ſon, whoſe devotion to the 'ſaint had miraculouſly preſerved him two hours under water. Doſt 'thou doubt of this? Even fire, water, the ſword, and every diſeaſe 'own the power of the ſaint. In memory of this great mercy to his 'ſon, the father, *Zachary Pontano*, hung up this votive table to ſo great 'a ſaint on the 1ſt day of *Auguſt*, 1645.'

In this ſaint's chapel I ſaw burning above fifty large ſilver lamps, and one of gold, together with two very large ſilver candleſticks ſtanding on white marble pedeſtals. The walls are embelliſhed with admirable *baſſo-* *Rich chapel of this ſaint.*

relievo's by *Tullio Lombardo*, *Antonio Lombardo*, *Giacomo Sanſovino*, and *Gieronimo Campagna*. St. *Antony*'s *ſarcophagus* is of ſerpentine, and lies under the altar. The altar is adorned with ſeven angels of bronze, caſt by *Aſpetti*, and likewiſe with ſome exquiſite ſculpture; and indeed the chapel, in every reſpect, has but few equals. On one ſide of it are ſhewn two wax flambeaux, eight or nine inches in diameter, which are fixed in an iron-work: theſe are ſaid to have been offered by a treacherous *Turk*, with a deſign to blow up the chapel by means of fire-works concealed in them. But it ſeems St. *Antony* prevented the calamity: for theſe flambeaux being lighted, he cried out aloud three times from his coffin, that they ſhould be put out again; which occaſioned a farther examination of the flambeaux: and thus the villanous plot was diſcovered. We were entertained with ſuch another ſtory of a powder plot at *Loretto*. St. *Antony*'s remains is ſaid continually to emit a moſt fragrant perfume, which is chiefly ſmelt at a crevice behind the altar. The ſaint's tongue is kept with great devotion in a glaſs vaſe in the veſtry, and very fervent prayers are offered up to it. Here is a vaſt treaſure of ſilver candleſticks, crucifixes, gold chalices, pyxes, and ſeveral reliques belonging to the chapel.

St. Antony's tongue.

Treaſure.

St. Felix's chapel.

Oppoſite to St. *Antony*'s chapel is that of St. *Felix*, in which are ſome paintings in *freſco* by the famous *Giotto* of *Florence*.

Under a marble buſto near St. *Antony*'s chapel is the following epitaph by *Ottavio Ferrari*:

CONSTANTINO DOTTORIO,

Ingentis animi juveni, qui in Dalmatia militiam auſpicatus, flagrante Cretico bello illuc tranſiit, & memorabili Urbis obſidione ſtrenui & maximè pugnacis nomen implevit; nam pro vallo excubans, crebriſque in hoſtem eruptionibus, non uno vulnere decorus, terráque tormentorum impetu excuſſâ penè obrutus & prope oculis captus, cum illi Senatus emeriti decoris præmium Tarviſii armorum regimen obtuliſſet, honeſto otio labores ac pericula præferens, dum quotidie pectus mortis capax hoſti objicit, glande trajectus mortalitatem magis finivit quàm vitam. Julius Parens deſolatiſſimus, quod accipere debuerat, poſuit. Ann. M.DC.LXX.

'To the magnanimous youth *Conſtantino Dottori*, who, having ſerved 'his firſt campaign in *Dalmatia*, afterwards diſtinguiſhed himſelf in the '*Cretan* war, and acquired the reputation of a brave and intrepid ſol-'dier at the memorable ſiege of the city of *Candia*; being poſted before 'the trenches in the frequent ſallies made by the enemy, he received 'ſeveral honourable wounds, and almoſt loſt his ſight, being in a man-'ner buried under-ground by the ſpringing of a mine. The ſenate, as 'the reward of his valour, offered him an honourable poſt; but he

'preferring hardſhips and dangers even to honourable leiſure, continued 'in the army, where he intrepidly expoſed himſelf to the fire of the 'enemy. He was at laſt ſhot by a muſket-ball, and thus finiſhed his 'mortal courſe rather than his life. *Giulio*, his afflicteſt father, erected 'this monument to his ſon, who ought rather to have performed this 'laſt office to his father. 1670.'

In the choir are ſeveral braſs *baſſo-relievo's* of ſcriptual hiſtory, executed agreeable to the ſubjects they repreſent. Among theſe, *Samſon* dying under the ruins of the idolatrous temple cannot be ſufficiently admired. The artiſt that made them was *Vellano*, a native of *Padua*, who was a diſciple of *Donatello*. The ſtalls in the choir are alſo worth ſeeing, being adorned with inlaid figures and ſculpture. *Baſſo-relievos in the choir.*

Near the high altar, on the left-hand in going up to it, is a bronze candleſtick, of a very extraordinary ſize, and incomparable workmanſhip. On the altar ſtand ſix ſilver candleſticks, near ſix feet high, and in the middle a crucifix of the ſame metal, which is much taller. Behind the altar, which is inſulated or detached from the wall, a chapel has been built, merely as a repoſitory for reliques. *Great altar.*

St. *Francis*'s altar is remarkable for the delicacy of the workmanſhip in *pietre commeſſe*. It is alſo adorned with four black marble pillars, and two ſtatues of white marble; one repreſenting Charity, the other Grief. Among the many ſuperb monuments in this church, that of *Catterino Cornelio* is one of the moſt remarkable: the epitaph was compoſed by the celebrated *Ottavio Ferrari*: *Chapel of St. Francis.*

D. O. M. CATTERINO CORNELIO.

Andreæ Parentis ſummi Ducis impreſſa ſanguine veſtigia inſiſtens, omnes honorum gradus emenſus, Dalmatiæ, dein Crætæ cum ſumma poteſtate Legatus, triennium obſeſſa metropoli, manu, conſilio, exemplo nutantia fata, & ſummum Urbis diem moratus eſt; ſed dum in propugnaculo maximè hoſtibus infeſto dies noctesque excubat, ollæ incendiariæ fulmine cælo aſſertus eſt, Inſularum nobiliſſimæ una in cineres collapſæ rogo funeratus. Federicus Cornelius Fratri incomparabili H. P. P. Ann. M.DC.LXXIV.

'Sacred to God the greateſt and beſt of Beings, and to *Catterino* '*Cornelio*, who with hereditary courage treading in the ſteps of *An*-'*drew* his illuſtrious father, having paſſed through all military degrees, 'behaved with univerſal applauſe as commander in chief in *Dalmatia*; 'afterwards he defended *Candia* for the ſpace of three years, and by his 'conduct, courage, and example, retarded the taking of that tottering 'city; but being poſted in a baſtion which greatly annoyed the enemy,

'while

'while he exerted himſelf night and day with indefatigable ardour, he 'was removed to heaven by a red-hot bomb-ſhell, and buried in the 'ruins of the moſt magnificent houſes, which were demoliſhed at the 'ſame time. To his heroic brother, *Frederico Cornelio* erected this 'monument in the year 1674.'

In the chapel of the *Holy Sacrament* is to be ſeen the tomb of *Eraſmus Gattamelata*, with an image of him in armour. The equeſtrian ſtatue with which the republic of *Venice* has honoured the memory of this General is the work of the celebrated *Donatello*, and ſtands on the area before this church. Oppoſite to *Eraſmus* lies his ſon *John Antony Gatamelata*, who, according to his epitaph, was not inferior to his father in military glory.

Monument of two brothers. In St. *Joſeph*'s chapel is a beautiful monument of two brothers, of the family of *Marchetti:* it is of white marble, and adorned with ſtatues. The deceaſed are highly celebrated in the epitaph, which is very extravagant, for their profound knowledge in phyſic and anatomy, their ſkill in ſurgery, *&c. &c.*

Here is alſo a beautiful tomb of *Pius Capiliſtius*, a *Venetian* general, who died in 1557.

Tomb of Ottavio Ferrari. *Ottavio Ferrari*, a profeſſor in the univerſity of *Padua*, and celebrated for his many learned works, lies buried between the chapels *di S. Felice* and *del Croſifiſſo*. His monument is ſo magnificent, that few learned men can boaſt of the like. His epitaph is as follows:

OCTAVIO FERRARIO MEDIOLANENSI in quo ornando & extollendo magni Reges & Principes certarunt. Veneta Reſpublica præter alia decoramenta bis mille florenorum honorario auxit. Ludovicus Magnus, Francorum Rex, ſponte aureorum quingentorum annuorum congiarium diu indulſit. Chriſtina Auguſta equeſtri inſigni extulit. Ille Regum opes ac munera animo æquans, facundiâ, fide & conſilio invidiam aut vicit, aut gloriæ incitamentum habuit. Septem & quadraginta annos cum admiratione publicè auditus eſt. Quinto & ſeptuageſſimo obticuit, quamdiu literis honor conſtabit ſcriptis apud poſteros locuturus. Julius Ferrarius P. B. M. P. Anno MDCLXXXIV.

'To the memory of *Ottavio Ferrari* of *Milan*, whom great mo-'narchs and Princes ſtrove with emulation to honour and prefer. The 'republic of *Venice*, beſides other honours, ſettled a penſion of two 'thouſand florins on him. *Lewis the Great*, king of *France*, long 'favoured him with a yearly penſion of five hundred *Louis-d'ors*. The au-'guſt *Chriſtina*, queen of *Sweden*, conferred on him the order of knighthood. 'His exalted ſoul equalled the wealth and munificence of kings; and

'by

'by his eloquence, fidelity, and wiſdom, he either conquered envy, or 'made it an incentive to glory. His public lectures were heard with 'admiration for forty-ſeven years. In the ſeventy-fifth year of his age 'death ſilenced his harmonious tongue; but he will ſpeak in his writ-'ings to poſterity as long as learning is honoured and eſteemed. This 'monument was erected by *Giulio Ferrari*, as a mark of his tender 'affection to the beſt of parents, in the year 1684.'

Not far from this is the following epitaph on count *Sicci*'s tomb.

Monument of of count Sicci.

COMITI HORATIO SICCO
Patr. Pat. qui avitam gloriam fortibus geſtis æmulatus, in propugnaculo Viennæ à Turcis obſeſſæ ſagittâ transfixus, cuniculi ruinâ penè obrutus, demum plumbeâ glande trajectus Urbis, Imperii, & Religionis victima concidit, à Leopoldo Auguſto, cujus in aula adoleverat, elogio Chriſtiani Herois decoratus. Vincentius Paſchalicus Patr. Venet. H. M. P. Anno Sal. MDCLXXXVI.
Hac itur Elyſium.

'To count *Horatio Sicci*, a nobleman of *Padua*, who in warlike ex-'ploits emulating the glory of his anceſtors, was dangerouſly wounded 'by an arrow in the defence of *Vienna*, when beſieged by the *Turks*, 'and was afterwards almoſt buried by the ſpringing of a mine; at 'length being ſhot by a muſket-ball, he fell a glorious victim to the 'city, the empire, and religion, and was honoured by the emperor '*Leopold*, in whoſe court he had been educated, with the elogium of 'being a Chriſtian hero. *Vincenzo Paſchali*, a nobleman of *Venice*, 'erected this monument in the year 1686.

'By ſuch brave actions patriot heroes mount
'Ætherial heights, and find the way to heav'n.'

The celebrated ſculptor *Auguſtino Zotto* has ſhewn his ſkill in the monument of *Aleſſandro Contareni*; under whoſe ſtatue is an inſcription, ſignifying that he was commander in chief of the *Venetian* fleet againſt *Adrian Barbaroſſo*, the *Turkiſh* admiral, *&c. &c.* *Of* Alexander Contareni.

Under the ſtatue of the celebrated cardinal *Bembo*, erected in this church, is the following inſcription:

PETRI BEMBI Cardinalis imaginem Hieronymus Quirinus Iſmaelii filius in publicum ponend. curavit, ut cujus ingenii monumenta æterna ſunt, ejus corporis quoque memoria ne à poſteris deſideretur. Vix. Ann. LXXVI. Menſ. VII. dies XXIX. Obiit XV. Cal. Febr. 1547. *Monument of the cardinal* Bembo.

'*Gieronimo Quirini*, ſon of *Iſhmael*, cauſed this image of cardinal '*Pietro Bembo* to be publicly erected, that as the monuments of his genius 'are eternal, the memory of his mortal part might alſo be perpetuated to 'poſterity. He lived ſeventy-ſix years, ſeven months, and twenty-nine 'days, and died on the 18th of *January*, 1547.'

The body of this famous cardinal lies at *Rome* in the *Dominican* church, called *S. Maria Sopra Minerva*, with the following epitaph:

His epitaph. *Petro Bembo Patr. Ven. ob ejus ſingulares virtutes à Paulo III. Pont. Max. in Sac. Coll. cooptato Torquatus Bembus poſuit. Obiit XV. Kalend. Februar.* 1547. *Vixit annos* 75. *menſes* 7. *dies* 28.

'To the memory of *Pietro Bembo*, a noble *Venetian*, who for his emi-'nent virtues was promoted to the ſacred college by *Paul* III. this mo-'nument was erected by *Torquato Bembo*. He died *January* 18, 1547, 'aged ſeventy-five years, ſeven months, and twenty-eight days.'

Cardinal *Bembo* was a man of learning, and wrote very pure claſſic *Latin*; but was rather too cloſe an imitator of the ancients, for which he is cenſured by *Julius Cæſar*, *Scaliger*, *Gaſper Francus*, and *Lipſius*. It is ſaid he was ſo proud of his elegant *Latin* ſtile, that he would often ſay, he would not exchange it for the dutchy of *Mantua*. *Lanzius*, in his *Oratio contra Italos*, and others, charge him with having diſſuaded a friend from reading St. *Paul*'s epiſtles *, and ſays, that he himſelf would never look into the Bible or Breviary, for fear of corrupting the purity of his *Latin* ſtile. It ſeems he wrote ſome very obſcene and licentious compoſitions in his younger days.

Learned lady. Laſtly, near the north-gate of this church is the marble ſtatue of a very learned lady of the *Cornara* family, with the following panegyric under it:

HELENÆ LUCRETIÆ CORNELIÆ PISCOPIÆ, Joh. Baptiſtæ D. Marci Procuratoris Filiæ Heroinæ, animi celſitudine, pietate, caſtimonia, omni literaturâ & ſeptem linguarum peritiâ ſingulari, cum ab aliis Europæ Magnatibus, tum vel maximè ab Innocentio XI. P. M. perhonorifico diplomate, & ab Jo. III. Poloniæ Rege datis ad eam epiſtolis ſum-

* He might have read the epiſtles in the original *Greek* without endangering his *Latin* ſtile. As for the *Vulgate* and moſt other *Latin* tranſlations of St. *Paul*'s epiſtles, he might juſtly condemn them as barbarous, without any prejudice to his own character, or that of the inſpired writer; ſo that the charge which this author mentions is no ſign of the cardinal's profaneneſs.

mopere

mopere commendatæ, quæ poſthabitis Virorum Principum connubiis, ante D. Benedicti Antiſtites Deo primum virginitatem vovit, poſt ampliſſ. ædibus in aſceteria & peripatum converſis, ferreis uncis membra, divinis philoſophicisque contemplationibus mentem acriùs exercuit. Demum in celebri Patav. Collegio unico poſt hominum memoriam exemplo Philoſophiæ Lauream adepta, Coronam prævenit, quam ipſi morum innocentiæ augurabatur in cælo. Obiit Ann. MDCLXXXIV. XXVI. Julii, Ætatis ſuæ XXXVIII.

Cujus Monumentum
Hieronymus Cornelius Frater
Graviore formâ corrigendum curavit
Epigraphe ſervatâ
MDCCXXVII.

'To the memory of *Helena Lucretia Cornelia Piſcopia*, the illuſtrious daughter of *Giovanni Battiſta* procurator of St. *Mark*, who, for greatneſs of ſoul, piety, and chaſtity, her perfect knowledge of ſeven languages, and every branch of polite literature, was honoured with letters of commendation from ſeveral of the princes of *Europe*, particularly from *John* III. king of *Poland*, and a very honourable diploma from his holineſs pope *Innocent* XI. ſhe declined many advantageous offers of marriage from perſons of diſtinction, devoted herſelf to God at the altar of the *Benedictines*; and, having converted her ſpacious palace into a convent, mortified her body with great ſeverity, and inceſſantly employed her mind in divine and philoſophic contemplations. Laſtly, ſhe gained the palm of philoſophy at a public act in the univerſity of *Padua* (of which there never was another inſtance in the memory of man) and thus anticipated that crown which her exalted virtue and ſanctity of manners ſeemed to promiſe her in heaven. She died in the year 1684, on the 26th day of *July*, aged thirty-eight. Her brother *Gieronimo Cornelio* cauſed this monument be altered, and embelliſhed with new ornaments, ſtill preſerving the former epitaph, in the year 1727.'

Account of her.

This is only a memorial of this extraordinary lady's knowledge in divinity and philoſophy, and her uncommon ſkill in aſtronomy, mathematics, and the languages; her tomb being in the church of St. *Juſtina*. She was born on the 5th day of *June*, in the year 1646; and before ſhe was eleven years of age took the vow of perpetual chaſtity. On the 25th of *June*, 1678, ſhe held a public philoſophical diſputation at *Padua*, where the degree of doctor of phyſic was conferred on her with the uſual ſolemnity. She would likewiſe have been honoured with the ſame degree in divinity, had not cardinal *Barbarigo*, then biſhop of *Padua*,

prohibited it, under pretence, that by injunction of the apoſtle *Paul*, in 1 *Cor.* xiv. 34. no woman was allowed to teach in public. She both underſtood and ſpoke *Latin*, *French*, *Spaniſh*, and ancient and modern *Greek*, with fluency and elegance. The academy of the *Infecondi* at *Rome* elected her as a member, and had a medal ſtruck in honour of her, having on one ſide the buſto of this learned lady, with the following inſcription:

Helena Lucretia Cornelia Piſcopia Jo. Bap. Procurat. S. Marci Filia.

And on the reverſe, a laurel-tree with this legend:

Etiam infœcunda perennat,

Alluding to her perpetual virginity, and her admiſſion into the academy of the *Infecondi*, as likewiſe to the immortal fame ſhe acquired by her extenſive knowledge and learning.

Other learned women.

Anna Maria Schurmannin, who lived in *Holland*, and was highly celebrated for her learning, and acquaintance with a variety of languages, was contemporary with this lady. She was born in the year 1607, and died in the year 1678 *. I have elſewhere (in Vol. I.) taken notice of the three learned ladies at *Milan* †; and *Charles Patin*'s two daughters I ſhall

* When this learned lady's works were become ſcarce, another ingenious perſon of the ſame ſex publiſhed a new edition of them, with this title, *Annæ Mariæ a Schurmannin opuſcula Ebræa, Latina, Græca, Gallica, proſaica & metrica cum animadverſionibus & præfatione Traugott. Chriſt. Dorotheæ Læberiæ, Lipſ.* 1749. She was born at *Cologn* on the *Rhine* in the year 1607; but having ſpent moſt of her time at *Utrecht*, the *Dutch* claim her as their countrywoman. With no better right has *Moller*, in his *Cimbria literata*, claſſed her among the *Holſtein* Literati, only becauſe ſhe had lived for ſome time at *Altena*, where alſo was printed the firſt part of her work, entitled *Melioris partis electio* 1673. In the year 1678 ſhe removed from *Altena* to *Wiewert*, where ſhe died in the ſeventy-firſt year of her age. The motto ſhe choſe ſhews the pious diſpoſition of her mind, *Amor meus crucifixus eſt*; i. e. 'My 'love is crucified.' The celebrated *Dutch* poet *Jacob Cats*, though ſhe rejected his addreſſes, often mentions her with the higheſt praiſes.

† No longer ago than the year 1733, *Laura Maria Catharina Baſſis* took a doctor's degree at *Bologna* at the age of twenty-one, and was choſen a member of the academy called *Inſtitutum Scientiarum* in that city. In 1731 I paid a viſit at a place called *Warmund*, about a league from *Leyden*, to Mr. *Kenemannin*, the *Arminian* miniſter there, and converſed with his daughter *Sarah Maria*, who, though only in her twelfth year, played a thorough baſs on the harpſichord admirably, had a perfect knowledge of the Bible, was very well acquainted with the heathen mythology, ſpoke *French*, *Engliſh*, *Spaniſh*, *High* and *Low Dutch*, and had made a conſiderable progreſs in the *Latin* language. She ſeems to be but of a weakly conſtitution; and what is moſt remarkable in this lady is, that ſhe has made ſuch an extraordinary progreſs contrary to her inclination and the natural bent of her genius; for ſhe was forced upon theſe ſtudies by her father, only that he might have the honour of having a learned daughter. In the year 1731, I was preſent at *Leyden* at a divinity lecture on the

ſhall have occaſion to introduce in the ſequel. That women do not want capacity for literary attainments may be ſhewn from many unqueſtionable teſtimonies *; but the beſt way for ſuch extraordinary perſons is to imitate the lady of the *Cornara* family, mentioned above, and keep themſelves ſingle. What *Juvenal*, in his ſixth ſatyr ſays of a rich woman, *viz.* *Learned women bad wives.*

Intolerabilius nihil eſt, quam fœmina dives,

i. e. 'Nothing can be more inſufferable than a rich wife,'

May poſſibly with more juſtice be applied to a learned lady.

the book of *Revelation*, held every *Sunday* by an old woman of a mean condition; ſhe quoted ſeveral paſſages of the Old Teſtament in the original language, and made ſome critical and grammatical remarks on thoſe paſſages. She was commonly called the *Hebrew woman*, on account of her knowledge of the *Hebrew* language. The freedom with regard to religion allowed in *Holland* puts the commonalty of both ſexes upon enquiries into thoſe parts of literature, which have any affinity with religion, more than in any other country. In the year 1715, one *Teuerhof*, a trunk-maker of *Amſterdam*, uſed to read a lecture three times a week, for ſome hours, on *Spinoſa*'s philoſophy; and among his audience, which moſtly conſiſted of plebeians and was noted for ſilence and attention, were ſeveral young women. The orator had indeed no great ſtock of learning, but he had an admirable genius, and expreſſed himſelf with great propriety and clearneſs. Secretary *Pfaff* himſelf, after ſpending ſome hours with this man, gave him the character of *Ingenium vaſtiſſimum*; 'A moſt comprehenſive genius.'

* Laſt year *Donna Maria Gaetana Agneſi*, a *Milaneſe* lady, gave an illuſtrious proof that the fair ſex are capable of attaining to the higheſt knowledge and ſkill even in thoſe ſciences which are thought to be the moſt abſtruſe. She publiſhed a treatiſe on Algebra with this title, *Inſtituzioni analitiche ad uſo della Gioventa Italiana*, printed in *Milan* 1749, 2 vol. 4to. *Laura Cereta* of *Breſcia*, and Signora *Chiara Matraini* of *Lucca*, with the late marquiſs *de Chatelet*, and a thouſand others were glaring proofs of the vaſt extent of female genius. The fantaſtical queen *Chriſtina* of *Sweden* might have ſpared her indecent manner of expreſſing herſelf, as being aſhamed of her ſex. In her travels ſhe had been complimented with above two thouſand harangues compoſed and delivered by perſons celebrated for their eloquence; and yet it ſeems not one of them pleaſed her majeſty. *Bourdelet*, her phyſician, took upon him to ask her the cauſe of this ſtrange diſlike to the orations made in praiſe of her; to whom ſhe anſwered, 'I am tired with being always 'entertained with the ſame tune; ſuch as, the illuſtrious daughter of the great *Guſtavus*; 'the tenth muſe; the *Sappho* of our age; the ornament of my ſex.' 'Theſe gentlemen (continued ſhe) 'are at a wonderful deal of pains in dinning my ears to put me in mind 'that I am a woman; this is what I am but too ſenſible of without all this pother.' Such was her contempt for, and the mean opinion ſhe had of, her own ſex. Dr. *Argoud* of *Vienna* ſeems to have been aware of this foible of *Chriſtina*; for he never made uſe of the word *Queen* throughout his whole ſpeech. Accordingly it was the only harangue ſhe heard with patience; and the author received ſubſtantial marks of her approbation. In drawing a compariſon between her and the moſt diſtinguiſhed heroes, he aſſerted that ſhe not only equalled but ſurpaſſed them all. This piece of adulation flattered the vanity of this fantaſtic queen, who affected to be thought to have nothing of her own ſex in her compoſition. See Abbe *D'Artigny's Nouveaux Memoires d'Hiſtorique, de Critique, & de Literature, art.* 26. *Paris*, 1749.

On

On the one hand, houſhold affairs and the education of children demand an attention and activity incompatible with the love of books; on the other hand, St. *Paul*'s ſaying, that *knowledge puffeth up*, is eſpecially verified in women. A man, however learned he may be, ſtill finds many others of his ſex who can enter the liſts with him, which checks the riſings of pride; whereas a woman of learning being a *rara avis*, and with whom very few of her own ſex can come in competition, is infatuated with ſuch extraordinary talents, and ſwells with an inſupportable haughtineſs and conceit.

Oratory of the Franciſcans. In the oratory of the *Franciſcan* church, of which I am now ſpeaking, are three large pieces of painting in *freſco* by *Titian*, beſides ſeveral fine monuments belonging to the *Corrareſi* family. The tower of this church is aſcended by two hundred and fifty ſteps, and yields a charming proſpect all over the adjacent large plain; but at the ſame time it diſcovers the nakedneſs of *Padua:* for it appears from the top of this high tower that a great part of it is taken up with gardens, *&c.*

Fine proſpect.

Chieſa della Annunciata. The ſmall church *della Annunciata* has little remarkable except the painting in *freſco* by *Zotti*. The oval area near it, called *Arena*, is thought to have been anciently uſed for exhibiting ſpectacles, like an amphitheatre. The palace built on it is likewiſe of an oval form, and belongs to the noble *Venetian* family of the *Foſcari*.

Church of St. Auguſtine. St. *Auguſtine*'s church belongs to the *Dominican* monks. The high altar is worth ſeeing on account of its fine ſculpture and inlaid work; and in the choir are ſome tombs of eminent perſonages of the *Carrara* family, *&c.*

Monument of Charlotta *queen of* Cyprus *and her mother.* Not far from the altar *di. S. Salvatore* are the monuments of *Charlotta* a daughter of *Jacob* king of *Cyprus*, and of her mother *Marietta*. The former died in 1480, but the latter in 1503.

Veſtry. The veſtry-altar is a very grand piece of ſculpture adorned with ſeveral exquiſite white marble ſtatues. Here alſo lie the *Buzzacarena* family, all with very extravagant epitaphs.

Library. In the convent are forty monks. Its library is well contrived but not large, and the manuſcripts are kept in a ſeparate cloſet.

Picture of Albertus Magnus. In the great gallery is ſhewn a cell ſaid to have been that of *Albertus Magnus*; and under a picture of his, in this convent, is the following diſtich:

MAGNVS hic ALBERTVS Patavi auguſtiſſima proles
Cœnobii ſplendor, palma, corona, decus.

'Behold! *Albertus Magnus*, the illuſtrious native of *Padua*, the 'crown, the glory, and ornament of this convent.'

In

In the church of St. *Bartholomew*, which belongs to the *Benedictine* nuns, are ſome good pieces of painting; but its other ornaments are mean, and the walls covered only with old tarniſhed gilt leather. *St. Bartholomew's church.*

In the firſt chapel on the left hand on entering the *Capuchin* church, lies the celebrated cardinal *Commendon*, whoſe life has been written by *Flechier* with all the judgment and elegance which recommend his other biographical pieces. He died in the year 1584, on the 7th of *January*, in the ſixty-ſecond year of his age: His epitaph has nothing remarkable in it. *Capuchin church. Tomb of cardinal Commendon.*

The *Carmelite* church, among other curious embelliſhments, is particularly remarkable for fine ſculpture. *Carmelite church.*

In St. *Andrea Corſini*'s chapel is the following epitaph on a lady who dropt down dead during the celebration of her nuptials. *Epitaph on a bride.*

ELISABETH SALOMONIÆ Patritiæ Venetæ, nuptæ, innuptæ, ipſo ſponſalium momento extinctæ, Nicolaus Comes de Lazara Eques inter utramque facem deſolatiſſimus pro thalamo tumulum poſuit, ut ſaltem cineres & oſſa miſceret. An. MDCLXXIII.

'To *Elizabeth Salomonia* deſcended from a noble *Venetian* family, 'who was neither married nor ſingle, but died in the very inſtant of her 'eſpouſals; this tomb was raiſed by *Nicolas* count *de Lazara*, her af-'flicted huſband, inſtead of a nuptial bed; that at leaſt their aſhes might 'be mingled together. 1673.'

The cathedral is not yet finiſhed, and the model of it is fixt againſt the wall at the entrance of the church. The biſhop's annual revenues exceed a hundred thouſand *ſcudi* or crowns. *Cathedral.*

In the chapel of the *Zabarella* family is ſhewn a picture of the virgin *Mary*, painted, as is pretended, by St. *Luke*; which *Robert* king of *Naples* made a preſent of to *Petrarch* the famous *Italian* poet, and the latter beſtowed it on this church.

On the right hand of St. *Carlo*'s altar is the following epitaph: *Epitaph of Charles Patin.*

D. O. M.
CAROLO PATINO

Priſ. Equ. D. M. priſc. numiſmat. ſtudiis clariſſ. famam celeberrimi patris æmulato, è patrio in Patav. Lyceum excepto, poſt totam Europam luſtratam, præmiis & majorum Principum grati auctо, cum calumnia feliciter luctato, ac pro fundamento virtutis fortunæ ruinis uſo, ob veterem eruditionem erutam, poſterorum cultum promerita Magdalena Ommetz Pariſ. uxor, Gabr. Carola Santa Paulina, & Carol. Cath. Filiæ, extremo amoris argu-

mento, annuente Capitulo parentant. Ob. An. MDCXCIII. X. Oct. ætat. ſuæ An. LIX. Menſ. VIII. D. X.

'To God the greateſt and beſt of Beings,'
'And to the memory of *Charles Patin*, knight, and doctor of phyſic,
'of the univerſity of *Paris*, who being, like his father, famous for his
'knowledge of ancient coins and medals, was admitted a member of the
'univerſity of *Padua*; and, having travelled all over *Europe*, received ſig-
'nal marks of favour and approbation from many ſovereign princes;
'ſtruggled with envy and calumny; and ſhone with ſuperior luſtre in
'adverſity, *&c.* his affectionate wife *Magdalen Ommetz* a native of *Paris*,
'*Gabr. Carola Santa Paulina*, and *Carola Catherina* his daughters erected
'this monument, as the laſt mark of their love, with the conſent of the
'chapter. He died on the 10th day of *October*, 1693, aged 59 years,
'eight months and ten days,'

Three learned women of the name of Patin.

In this epitaph mention is made of three ladies of uncommon eruditon. *Magdalen Ommetz*, wife of *Charles Patin*, publiſhed a book entitled *Recueil de Reflexions morales & Chretiennes* in 1680. Their eldeſt daughter *Gabriela Carola Santa Paulina*, in the ſame year, held a public diſputation on ſeveral philoſophical *Theſes*, her father ſitting as moderator, and wrote a diſſertation to ſhew why the figure of the phœnix was ſtruck on ſome of *Caracalla*'s coins, which are ſtill extant. Her younger ſiſter, *Carola Catharina Patin*, made a public oration at *Padua* in the year 1683, on account of raiſing the ſiege of *Vienna*, which was received with great applauſe, and afterwards printed. In the year 1691 ſhe publiſhed at *Padua*, *Tabellæ ſelectæ & explicatæ*, or copper-plates of the moſt celebrated paintings by the beſt hands, as *Titian*, *Paolo Veroneſe*, *Leonardo da Vinci*, *Tintoretto*, *Baſſano*, *Holbein*, *&c.* with explanations of them. Both theſe ſiſters were members of the academy of the *Ricourati* at *Padua*.

Inſcription on an image of Chriſt.

In the church of St. *Francis* at an altar over which is placed a miraculous crucifix, is the following elegant inſcription by *Ottavio Ferrari*.

Chriſti Servatoris imaginem, vultus placidâ majeſtate ſerenos, deciduis æternæ clementiæ radiis atque admirandis operibus humano generi beneficos ac ſalutares, ab obſcuro & ignobili loco in hanc auguſtiorem ſedem tranſtulit Pater PAULUS A PLEBE SACCI, eamque collatitiâ piorum ſtipe ad faſtigium perduxit, aræque ſuggeſtu & peregrino marmore excoluit. Anno MDCLXIX.

'The image of our Saviour, Chriſt, whoſe countenance majeſtically
'ſerene, beams with rays of infinite love and mildneſs, and which has

'in a wonderful manner and by innumerable inſtances imparted its ſa-
'lutary virtues to afflicted mortals, was removed into this more con-
'ſpicuous ſituation from an obſcure and mean place by father *Paolo a*
'*Plebe Sacci*, who, aſſiſted by the contributions of devout perſons, com-
'pleated his pious deſign, and erected an altar of very coſtly marble in
'honour of it.'

In this church lies buried the celebrated civilian *Gieronimo Cagnolo*, who died at *Padua* in the year 1551. *Monument of* Jerom Cagnolo.

On the right hand of the main entrance is the following florid epitaph.

JACOBO SCARABICIO Patavino, in quo Moderator temporum munerumque largitor Deus, annos ſimul ac virtutes contraxit; cui annum quartum ſupra decimum vix agenti & morum integritas, ingenii ſolertia, ſermoniſque blanditia fuit, ut Patavinis civibus foret exemplo, amori & admirationi. Nunc veluti lectiſſimum in terris florem, cælo jam gratiſſimum, quo Nonas Martii non tam veris, quàm ætheris ingreſſu in amœniſſimum deliciarum hortum ſubinvidi tranſtulere Superi. Sebaſtianus Pater, in Patavino Lycæo Publicus Medicinæ Lector, acerbiſſimum animi dolorem hoc uno leniens, quod jucundiſſimo unici filii conſpectu convictuque in cœlis iterùm fruiturus, flagrantis deſiderii Monumentum poſuit. MDCLIV. *Epitaph on* Scarabicci.

'To *Giacopo Scarabicci*, a native of *Padua*, to whom the eternal Be-
'ing, who preſides over time, and is the giver of every noble endow-
'ment, was pleaſed to allow a term of years very diſproportionate to the
'extraordinary virtues and accompliſhments with which he had endued
'him; for the purity of his morals, the acuteneſs of his genius, the ele-
'gance of his language and behaviour made him, at the age of four-
'teen, the pattern, the delight, and admiration of the citizens of *Padua*.
'Now the heavenly powers, being enamoured of this moſt fragrant
'flower, and as it were envying the earth the poſſeſſion of it, tranſplanted
'it to the celeſtial paradiſe on the ninth of *March*, which, inſtead of a
'temporary, proved to him the entrance on an eternal ſpring. Under
'ſuch an afflictive loſs, the only comfort to *Sebaſtiano* his father, pro-
'feſſor of phyſic in the univerſity of *Padua*, is the conſideration, that
'he ſhall again one day, in heaven, ſee, and enjoy the converſation of,
'his dearly beloved ſon; to whom he has erected this monument of
'his grief and tender affection.' 1654.

Whether the expreſſion *ſubinvidi ſuperi* becomes a Chriſtian pen, may be queſtioned by ſome, and be abſolutely condemned as profane by others.

Franceſco di Paola.

The church of *S. Franceſco di Paola* is ſmall but very elegant, and has an arched roof well painted. On the great altar are ſeveral marble ſtatues and a very rich tabernacle.

Theatine *church.*

The *Theatines* church, which is dedicated to *S. Gaetano*, is entirely lined with *Marmo pavonazzo*, or a violet-coloured marble, beautifully variegated with white; and has ſeveral other ornaments well worth ſeeing. The altar is adorned with eight fine pillars of black and white marble, and a repreſentation of our Saviour in his agony on the mount of *Olives*, admirably cut in wood, in the middle. In the veſtry are ſhewn two pieces repreſenting martyrdoms, painted by *Paolo Veroneſe*. It is well known that the *Theatine* monks derive their name from *Theati*, a ſmall epiſcopal ſee in the kingdom of *Naples*, where the order was firſt inſtituted in the year 1523.

Tomb of Brioſci *in* S. Giovanni in Verdaca.

On the outſide of the church *di S. Giovanni in Verdaca* or *Viridario*, is a monument of *Brioſci*, a ſtatuary of *Padua*, who, if his epitaph does not run in the uſual ſtrain of thoſe compoſitions, was a very extraordinary artiſt, and emulated the ancients.

Memorial of the ſiege of Padua.

Over the entrance into the garden belonging to the convent adjoining to this church are to be ſeen two iron cannon balls, and between theſe a third of white ſtone, ſaid to have been ſhot into the wall at the ſiege of *Padua* by the emperor *Maximilian* I. with this inſcription under them alluding to the imperial ſtandard, *&c.*

Ales Jovis ter maximi,
Matris Deorum Bijuges
His luſitabant ſphærulis,
Non ergô lucri & ſanguinis,
Sed imperii, ſed gloriæ.

'With ſuch little ſpherical balls as theſe, great *Jove*'s eagle and the 'lions of *Cybele* played, not for gain, or blood, but for glory and 'empire.'

St. Juſtina.

St. *Juſtina*'s church is an elegant and magnificent edifice, and in many particulars reſembles that of St. *Paul* at *London*. It is divided into three naves or iſles, and is very well enlightened. The altars, which, excluſive of the high altar, amount to twenty-four, are embelliſhed with the fineſt ſculpture, and *Florentine* work of *lapis Lazuli*, mother of pearl, jaſper, agate, *&c.* Even the pavement about the altar is inlaid work, and that of the church of red, white, and black marble curiouſly arranged. This church is adorned with nine beautiful cupola's, three of which are larger than the reſt, and have galleries with a balluſtrade on the inſide.

The

The ornaments of this church are daily increaſing; and will never be diſcontinued, for this prudential reaſon, that whilſt any work is carrying on very large ſums left by legacies, &c. accrue to the convent to which the church belongs: Beſides, the ſtated revenue of it is computed at a hundred thouſand ducats. This church is built in the form of a *Latin* croſs, and the length of it within, the choir included, is a hundred and eighty-three common paces, and the breadth ſeventy-eight: The length of the croſs-iſle is a hundred and twenty-eight ſuch paces.

The martyrdom of St. *Juſtina*, an admirable piece painted by *Paolo Veroneſe*, hangs over the high altar. There are two organs placed oppoſite to each other in the choir; and the ſtalls are adorned with incomparable *baſſo relievo's* repreſenting hiſtorical paſſages out of the Old and New Teſtament. Theſe pieces were executed by one *Riccard*, a *Frenchman*, who ſpent no leſs than two and twenty years in carving theſe exquiſite pieces.

Beſides the remains of St. *Juſtina* and other ſaints, this church boaſts of being poſſeſſed of the body of St. *Luke* the evangeliſt; which, however, occaſioned great diſputes between the *Benedictines*, to whom this church and convent belong, and the *Franciſcans* of St. *Job*'s church at *Venice*, who maintained that the genuine body was in their poſſeſſion. But at length pope *Gregory* XIII. decided the point in favour of the *Paduans*; however the head of the ſame evangeliſt is ſhewn at *Rome* in the church of the holy Apoſtles. As all the ornaments of this church are new, no old inſcriptions are now to be ſeen here, except a long narrative near the pretended remains of St. *Luke*, which is inſerted in *Salamoni's Inſcriptiones urbis Pativinæ**. The celebrated learned lady of the *Cornara* family, whom I have often mentioned before, lies in the burial-place of the monks according to her own requeſt, and the monks erected a monument to her memory in the year 1684. *Reliques.*

Eighty *Benedictine* monks conſtantly reſide in this convent. Their library is extremely well choſen, and ornamented with fine ſculptures. The convent conſiſts of ſeveral courts, and in the cloiſter of the largeſt court the whole life of St. *Benedict* is painted in *freſco*, and illuſtrated with *Latin* verſes.

Before the church of St. *Juſtina* is a *piazza* or area anciently called *Campus Martius*, but now known by the name of *Prato della Valle*. On the firſt *Saturday* of every month a market for cattle is kept in this place; and the vulgar are perſuaded that during the greateſt heats of ſummer no gnats or flies are to be ſeen in this market. As I happened to be there

* This work was publiſhed at *Padua* in 4to in the year 1701. But is full of typographical errors.

on a market-day, I could from ocular demonſtration confute this idle tradition, which, though it be evidently falſe, paſſes here for a certain truth. Between *Prato della Valle* and St. *Juſtina*'s church is a place ſeparated by a ditch to preſerve it from being profaned by the cattle, becauſe a great number of martyrs are ſuppoſed to have been put to death there; on which account it is diſtinguiſhed by the name of *il Campo Santo* or the Holy-Field.

Suppoſed grave of Antenor. In the year 1273, in laying the foundation of the hoſpital called *La Caſa di Dio* an old leaden coffin was found, and in it a ſword, on which, according to *Scardeoni*, were the following unintelligible lines.

Obſcure inſcription.

* *Cum ſuper, A, ſumes primum tibi Dardane gramma*
Auxilium a ſuperis ſubito tibi Numine clama.
Heu Patavum qui te profugus conſtruxit ab igne
Multoties tali peſti ſubjecte malignæ.
Mors cita, vita brevis, Patavos in Pace volentes
Vivere, non paſſa eſt, gens hoc fatale ferentes
Admonet, & punit nullo diſcrimine Cives.

In order to ſtrike out, at any rate, ſome elucidation of this prophetic inſcription, it has been obſerved, that the government of all the ſovereigns and lords of this city, whoſe name began with an *A*, as *Attila*, *Acciolini*, *Anſediſi*, *Albert Scaliger*, *Andrea Neri*, *&c.* were extremely tyrannical and unfortunate. This ſword is ſaid, in the year 1334, to have been delivered up to *Albert Scaliger* according to his command; but the above-mentioned coffin was, in the year 1283, ſet up on the left hand of the main entrance into St. *Laurence*'s church; and being ſuppoſed, for what reaſon I cannot conceive, to be the tomb of *Antenor* the *Trojan*, *Lupatus de Lupatis*, one of the magiſtrates of this city, and a man of learning cauſed the following verſes to be cut in *Gothic* characters on the ſtone caſe in which it is incloſed:

C. Inclitus Antēnor patria vox niſa quietem
Tranſtulit huc Enedum Dardanidumque fugas,
Expulit Euganeos Patavīna condidit urbem
Quam tenet hic humili marmore cēſa domus.

The firſt line of this inſcription ſeems to convey no meaning. On the other ſide of the caſe are the following lines ſhewing the date 1284, when this coffin was ſet up here, *&c.*

* This inſcription muſt have been the compoſition of the monks, as appears by the rhyme, *&c.*

Cum

Cum quater alma Dei natalia viderat Orbis
Poſt decies octo mille ducenta ſuper,
Extulit hæc Paduæ Præſes, cui nomen Olive
Cognomen Cleri, patria Floris erat.

On the arch under which the coffin is placed are theſe words:

Poteſtate nobili viro D. Fantone de Rubeis, de Florentia, perfectum fuit hoc opus.

'This work was completed when *Fantoni de Rubeis* a native of *Florence* was *Podeſtà* of this city.'

The abovementioned *Fantoni* was three times *Podeſtà* of the city, namely, in the year 1284, 1285 and 1295. *Virgil, Æn.* I. v. 246, & *ſeq.* ſays, indeed, that *Antenor* built a town called *Patavium.* And with him alſo agrees *Seneca, Conſol. ad Helviam,* c. 7. But according to the poets deſcription, that city muſt have been built on the river *Timavus,* which empties itſelf † into the ſea near *Aquiliei,* and not on the banks of the *Brenta.* His words are: *Of Antenor's Patavium.*

Antenor potuit mediis elapſus Achivis
Illyricos penetrare ſinus, atque intima tutus
Regna Liburnorum, & fontem ſuperare Timavi:
Unde per ora novem vaſto cum murmure montis
It mare præruptum & pelago premit arva ſonanti.
Hic tamen ille urbem Patavi, ſedeſque locavit
Teucrorum — — —

† See *Pliny, Hiſt. Nat. lib.* ii. *c.* 103. *lib.* iii. 18, 19. who places the *Timavus* in the neighbourhood of *Trieſte* and *Aquileia.* See alſo *Livy, lib.* xli. *Strab. lib.* v. *P. Mela, lib.* ii. *c.* 4. *Servius ad Æneid. lib.* i. But *Claudian, in Sexto Conſ. Honor.* ſeems to differ a little from theſe, and joins it with the *Teſſino,* the *Mincio,* and the *Adda.* His words are:

——— *Frondentibus humida ripis*
Colla levant, pulcher Ticinus, & Addua viſu
Cæruleus, velox Atheſis, turduſque meatu
Mincius, inque novem conſurgens ora Timavus.

'Her dropping locks the ſilver *Teſſin* rears;
'The blue tranſparent *Adda* next appears;
'The rapid *Adige* then erects her head;
'And *Mincio* riſing ſlowly from his bed;
'And laſt *Timavus,* that with eager force
'From nine wide mouths comes guſhing to his courſe.' *Addiſon.*

Antenor

'*Antenor*, from the midſt of *Grecian* hoſts,
'Could paſs ſecure, and pierce th' *Illyrian* coaſts:
'Where rolling down the ſteep, *Timavus* raves,
'And thro' nine channels diſembogues his waves.
'At length he founded *Padua*'s happy ſeat,
'And gave his *Trojans* a ſecure retreat.' *Dryden.*

Virgil and *Claudian* attribute nine mouths to the *Timavus*; whereas *Strabo* mentions only ſeven; with whom alſo *Martial* agrees.

Of the Euganei. The *Euganei*, in whoſe country *Antenor*, after he had conquered them, is ſaid to have built the ancient *Patavium*, according to *Livy*, *lib.* i. *c.* 1. inhabited the country that lies between the *Adriatic* gulph, and the *Alps*. Hence *Pliny* alſo calls them *Graiarum Alpium incolæ*; *i. e.* 'The inhabitants of the *Grecian Alps*.' So that their country appears to have been ſituated towards the north-eaſt, and at a great diſtance from the modern *Padua*. However, their colonies, in proceſs of time, might have extended themſelves towards *Verona*; and this conjecture is favoured by *Pliny*.

S. Maria delle Gratie. *S. Maria delle Gratie* is an elegant church, and belongs to the *Dominican* monks.

S. Maria de' Servi. *S. Maria de' Servi* is ſo called from the order of monks to which it belongs, who have aſſumed the name of *Servi divæ Mariæ*, or, as they are commonly called, *Servites*. A connoiſſeur in ſculpture will be highly pleaſed with the altar in the middle of the church, and the exquiſite *baſſo relievo's* of bronze on the monument of the civilian *Paolo de Caſtro*, who died towards the cloſe of the fifteenth century.

Church of St. Philip *and* St. James. The church of St. *Philip* and St. *James* belongs to the eremetical fathers of St. *Auguſtin*. This church and the convent to which it belongs is remarkable for being the place, where great numbers of *Germans* and other foreigners, have according to their deſire, been depoſited. Around the genealogical tree of *Luca Salvioni*, a civilian, are theſe words:

O quàm miſera fortuna, quæ caret invidiâ.

'How wretched is that ſtate of life that is not envied?'

The chapel belonging to the family of *Zabarella* is beautifully painted by *Andrea Mantegna*; and in the veſtry is a picture of *John the Baptiſt*, by *Guido Rheni*.

Luther's *pulpit.* In the wall on the outſide of this church is to be ſeen a ſtone pulpit, in which *Luther* is ſaid to have preached. The *antiquary* who attended

us

us very gravely assured us, that *Luther* was *un gran pedicatore, i. e.* 'A famous preacher;' but that being disappointed by one Pope of a cardinal's hat, which another Pope had promised him, he out of resentment, gave himself up to a very strange heretical way of preaching.

In the church of St. *Sophia* the *German* students of physic, or *ex ordine gratioso*, as they are styled in some inscriptions, are generally buried. On a white marble table, facing the high altar, are these words: *Church of St. Sophia.*

Serenissimi
Ferdinandi Caroli Gonzagæ
Ducis Mantuæ, Montisferr. Carolop. &c.
Clementissima viscera.
V. Jul. Ann. Sal. MDCCVIII.

A duke of Mantua's Clementissima viscera.

'Here are deposited the most compassionate bowels of the serene 'Ferdinand Carlo Gonzaga, Duke of *Mantua*, *Montferrat*, *&c.* on the 'fifth day of *July*, 1708.'

Clementissima viscera is a very uncommon phrase, and I suppose the ingenious author alluded to the *Greek* word σπλαγχα, which, metaphorically, is often used to denote pity, compassion, *&c.*

In the church *del Spirito Santo* lies *Scipio Gonemi*, who, as his epitaph says, died at the age of ninety-six, on the same day and the same hour in which he was born. *Church del Spirito Santo.*

The church of St. *Thomas* of *Canterbury* belongs to the fathers of the *Oratory* of *S. Filippo Neri*; who have assigned five separate burying-vaults for so many different classes of men, women, and children, with inscriptions over every one of them. *St. Thomas's church.*

The principal among the civil edifices of *Padua* is *il Palazzo della ragione*, so the town-house, though the great hall does not answer common report. The plan of it is rhomboidal: It is a hundred and twenty-four common paces in length, and forty-three in breadth. The roof is proportionably lofty, and arched, being strengthened at the top with cross iron bars, and covered with lead on the outside. On the cieling, *Giotto*, assisted by some of his disciples, has allegorically represented the influences of the sun in the twelve signs of the *Zodiac*. But after all, this apartment has not a proper light for fine paintings, and is not kept in any tolerable order. In going up to this hall, which is in the second story, over the first door on the left hand, is a statue of *Livy* the historian, with these words under it: *Town-house.*

T. Livius Patavinus, Historicorum Latini nominis facilè princeps, cujus doctrinam & lacteam eloquentiam ætas illa, quæ virtute pariter ac eruditione florebat, adeo admirata est, ut multi Romam non ut urbem rerum pulcherrimam, *Inscription.*

mam, aut Urbis & Orbis Dominum Octavianum, ſed ut hunc virum inviſerent audiremque à Gadibus profecti ſint. Hic res omnes, quas Popul. Rom. pace belloque geſſit, quatuordecim Decadibus mirâ ſtyli facilitate complexus, ſibi ac patriæ gloriam peperit ſempiternam.

'*Titus Livius*, a native of *Padua*, the chief of all the *Latin* hiſtorians, whoſe learning and flowing eloquence, even the age in which he lived, when virtue and learning were at ſo great a height, admired to ſuch a degree, that ſeveral perſons came from the remoteſt parts of the weſt, not to ſee *Rome* (though it was the moſt magnificent ſight on earth) or the great *Auguſtus*, who was emperor of that city, and of the whole world, but to ſee and hear this great man. His hiſtory of all the civil and military tranſactions of the *Roman* people comprized in fourteen *decads*, and written with wonderful purity and elegance of ſtile, is an everlaſting monument of glory to himſelf and his country.'

This ſtatue holds a book, in which theſe words are legible:

Parvus ignis magnum ſæpè ſuſcitat incendium. Exceſſit à vita VI. Tiberii Cæſaris anno, ætatis verò ſuæ LXVI.

'A little fire often kindles a large conflagration. He departed this life in the ſixth year of the reign of *Tiberius*, and the ſixty-ſixth of his age.'

Albertus Patavinus.

Over the ſecond door on this ſide of the town-houſe, ſtands a buſto of *Albertus Patavinus*, with the following inſcription:

Albertus Patavinus Heremitanæ Religionis ſplendor, continentiſſimæ vitæ, ſumptâ Pariſiis infulâ Magiſtrali, in Theologia tantum profecit, ut Paulum, Moyſen, Evangelia, ac Libros Sententiarum laudatiſſimè expoſuerit. Facundiſſimus eâ ætate concionator immortali memoriæ optimo jure datur.

'*Albertus Patavinus*, the glory of the eremitical order, a perſon of the moſt exemplary chaſtity, who having entered into the order of prieſthood at *Paris*, made ſuch progreſs in the ſtudy of divinity, that his expoſitions of St. *Paul*'s Epiſtles, the *Pentateuch*, the *Goſpels*, and the book of *Proverbs*, were juſtly received with applauſe. The moſt eloquent preacher of his age, as he undoubtedly was, well deſerves a laſting monument to tranſmit his name to poſterity.'

Pietro Aponi.

Over the door of the hall, on the other ſide of the building, is a ſtone image of *Pietro Aponi*, with this inſcription:

Petrus Aponus Pat. Philoſopiæ Medicinæque ſcientiſſ. ob idque Conciliatoris nomen adeptus, Aſtrologiæ verò adeo peritus, ut in Magiæ ſuſpicionem inciderit, falſoque ae hæreſi poſtulatus, abſolutus fuit.

'*Pietro Aponi* of *Padua*, called the *Conciliator* for his profound 'knowledge in philoſophy and phyſic. His ſkill in aſtrology was ſo 'great, that it cauſed him to be ſuſpected of being a magician, and 'conſequently he was charged as guilty of hereſy; of which, however, 'he was acquitted.'

Proceedings of the Inquiſition againſt Aponi.

On what grounds *Pietro Aponi* is ſaid to have been acquitted by the Inquiſition I cannot conceive. *Spondanus*, in his *Annal. Eccleſ.* and other writers, expreſly ſay, that *Aponi* died during his trial, and was privately buried; but that the Inquiſition carried on the proſecution after his death, and for want of the criminal's real body, burnt him in effigy. *Naude*, in his *Apologie des grands hommes accuſés de Magie*, *c.* 14. *Bayle*, in his *Dictionaire Crit.* and M. *Heuman*, in his *Acta Philoſoph. Art.* 3. have vindicated this learned man againſt the charge of ſorcery. But indeed in thoſe times a ſmall ſkill in the ſciences was ſufficient to make a man ſuſpected of magic and dealing with the devil. *Aponi* owes the title of *Conciliator*, to a book that he publiſhed in the year 1483, in folio, with the title of *Conciliator differentiarum Philoſophorum præcipuè Medicorum.* His life has been written by *Tomaſini in Elog. Illuſt. viror. p.* 22. and *Scardeoni*, *de antiq. Urbis Patavii & claris ejus civibus.* But the latter is ſomething inaccurate: for according to him, *Pietro Aponi* died in the year 1305; whereas, from other authorities and circumſtances, it is evident that he lived till the year 1316, and died at the age of ſixty-ſix.

Over the other door is the ſtatue of *Paulus Patavinus*, with the following pompous encomium under it:

Inſcription under Paulus Patavinus.

Paulus Patavinus Juriſconſultorum clariſſ. hujus noſtræ urbis decus æternum, Alexandri Mammæ temporibus Floruit, ad Præturam, Præfecturam, Conſulatumque evectus, cujuſque ſapientiam tanti fecit Juſtinianus Imp. ut nulla non Civilis juris particula hujus legibus decoretur, qui ſplendore famæ immortalis, oculis poſteritatis admirandus, inſigni imagine hâc meritò decor.

'*Paulus Patavinus*, the moſt eminent of civilians, and the eternal 'ornament of this our city, who flouriſhed in the time of *Alexander* '*Mamma*, and was promoted to the prætorſhip, præfecture, and con-'ſulate, whoſe wiſdom the emperor *Juſtinian* held in ſuch high 'eſteem, that he made great uſe of his maxims to embelliſh every part

'of his Inſtitutes of the *Roman* law, and whoſe fame is immortal, is de-
'ſervedly honoured with this ſtatue, that he may be admired by poſte-
'rity.'

On the weſt-ſide of the hall, under a marble ſtatue, this inſcription is to be ſeen:

ΙΣΩ ΑΡΙΣΤΟΤΕΛΕΙ ΝΟΕΕΙΝ ΚΙΚΕΡΟΝΙ ΤΕ ΕΙΡΕΙΝ

Inſcription under Speronus Speronius's *ſtatue.*

SPERONO SPERONIO ſapientiſſimo, eloquentiſſimo, optimo & Viro & Civi, Virtutem Meritaque acta vita, ſapientiam, eloquentiam declarant ſcripta, publico Decreto Vrbis Quatuor-Viri P. Anno a Chriſto nato M.D.XCIV. Ab urbe vero conditâ MM. die XI.

'To *Speronus Speronius*, who was equal to *Ariſtotle* in reaſoning, and to
'*Tully* in eloquence; a perſon eminent for wiſdom, probity, and pa-
'triotiſm; whoſe virtue and merit ſhone in his life; whoſe wiſdom and
'eloquence appear conſpicuous in his writings, this ſtatue was erected
'by a public decree in the year 1594 of the Chriſtian æra, and in the
'two thouſandth year and eleventh day from the building of the city.'

A marble buſto of *Livy* is fixed againſt the wall; and under it, upon another ſtone, is the following inſcription:

V. F.
T. LIVIVS
LIVIAE T. F.
QVARTAE L.
HALYS
CONCORDIALIS
PATAVI
SIBI ET SVIS
OMNIBVS.

This is an ancient inſcription, and was found near the place where a temple of *Concord* formerly ſtood. Others pretend that it was dug up under the foundation of St. *Juſtin*'s church, about the middle of the fourteenth century. The head that is fixed over this inſcription is a beautiful antique: but whether the buſto and inſcription were deſigned for *Livy* the hiſtorian is another queſtion. *Sertorius Urſatus in Marmor. erud. p.* 142. according to the information given him by *Marquard Gudius*, conjectures, with very great probability, that the latter belonged to a freed man of *Titus Livius*'s daughter.

The *Paduans* are firmly perſuaded that the bones found incloſed in a leaden coffin in St. *Juſtina*'s church, in the year 1413, muſt have been thoſe of *Livy*; and accordingly they were brought with great ſolemnity into the council-houſe, by order of *Xiccone Polentoni*, who was chancellor of *Padua* at that time and may be reckoned among the chief reſtorers of learning in *Italy*. Under the aforeſaid ancient inſcription are the following words: Livy's remains.

T. Livius quarto Imperii Tib.
Cæſaris anno vita exceſſit,
Ætatis vero ſuæ LXXVII.
M. D. XLVII.

'*T. Livy* died in the fourth year of the reign of *Tiberius Cæſar*, and 'in the ſeventy-ſeventh of his age. 1547.'

On the outſide over the door leading to the *Officium Sanitatis*, or Board of Health, are theſe words:

Oſſa T. Livii Patavini unius omnium mortalium judicio digni, cujus propè invicto calamo invicti populi Romani res geſtæ conſcriberentur An. 1548.

'Here lie the bones of *T. Livy*, a native of *Padua*, whoſe matchleſs 'pen alone, in the opinion of moſt men, was qualified to tranſmit to po-'ſterity the noble atchievements of the invincible *Romans*. 1548.'

The proofs on which the opinion, that the bones found in the year 1413 did belong to *Livy* the hiſtorian, reſts, are ſo far from amounting to a demonſtration, that it is dubious whether they are not the ſkeleton of a female. Indeed *Xiccone Polentoni*, in a letter to *Nicolini Nicoli* of *Florence* concerning theſe bones, mentions the future of the ſkull as a proof of the ſex of the perſon to whom it belonged; but ſuch uncertain marks modern anatomiſts will not eaſily ſubſcribe to.

Aſinius Pollio cenſures *Livy*'s ſtile for a ſort of *Patavinity* or provincial dialect*; but it does not abſolutely follow from thence that *Livy* was a native of the city now called *Padua*. *Statius*, *lib.* iv. *Silv.* 7. *ad Maximum Junium*, calls *Livy*, *Timavi alumnus*; but the courſe of the river *Timavus* is at a conſiderable diſtance from *Padua*; for it runs between *Trieſte* and *Aquileia* (as has been already obſerved) where *Antenor* built his *Patavium*. Probably *Sidonius Apollinaris in Paneg. Anth.* points at *Livy*'s writings in theſe lines: Livy's place of nativity.

* See *Quintil. lib.* I. *inſtit. Orat. c.* 9. and *lib.* viii. *cap.* 1.

- - - vel quidquid in ævum
Mittunt Euganeis Patavina volumina chartis.

'Or whatever the *Patavian* volumes, made of *Euganean* paper, conſign 'to immortality.'

But the *Montes Euganei* cannot be placed in the territories of the modern *Padua* (as has been ſaid above) without greatly perplexing the ancient geography. On what authority *Euſebius* ſays, in his *Chronicon*, that *Livy* died at *Padua*, I know not; but that *Apona* was the place of his nativity *Martial* ſeems to intimate, in *lib.* i. *epigr.* 62.

Cenſetur Apona Livio ſuo tellus
Stellaque, nec Flacco minus.

This celebrated hiſtorian might be ſurnamed *Patavinus* from the neighbouring city of *Patavium*, as *Virgil* is called the *Mantuan* poet, though he drew his firſt breath at *Andes*, a village that is ſituated not far from *Mantua*. This conjecture would be the more plauſible, were it aſcertained that the *Fontes Patavini* mentioned by *Pliny*, *lib.* ii. *c.* 103. and *lib.* xxxi. *c.* 6. were the hot baths of *Apona*, which lie at the diſtance of four *Italian* miles and a half from *Padua*, and, no doubt, were well known in ancient times *. If *Livy* was a native of *Padua*, the name *Timavus* muſt have been applied by the ancients to two different rivers.

Monument and death of the marchioneſs d' Obizzi.

In the hall of the council-houſe at *Padua* is a monument, with a buſto of the marchioneſs *d'Obizzi*, who, when a gentleman of *Padua*, in the abſence of her huſband, had clandeſtinely conveyed himſelf into her bed-chamber, choſe rather to be ſtabbed by the raviſher, who was enraged at the reſiſtance ſhe made, than violate the honour of the marriage bed. Beſides other proofs againſt this execrable aſſaſſin, one ſhirt-ſleeve-button, exactly reſembling that which he wore in the other ſleeve, was found on the lady's bed. The marchioneſs's only ſon, then but five years of age, whom the aſſaſſin removed out of the bed before he made any attempt on her chaſtity, was likewiſe produced as an evidence againſt him; but by reaſon of his tender age, his depoſitions were not thought ſufficient to convict the villain. He ſtood the torture ſeveral times, but his life could not be touched; and after fifteen years impriſonment, his friends procured him his liberty; which, however,

* *Vid. Lucan. lib.* vii. *Claudian. epig.* viii. *Sil. Ital. lib.* xii. *Mart. lib.* vi. *&c.*

he

he did not long enjoy: for the above-mentioned ſon of the unfortunate marchioneſs ſhot him through the head ſoon after his enlargement, and thus revenged the barbarity committed againſt his mother *. Under the marble buſto of the marchioneſs are theſe words:

Venerare pudicitiæ ſimulacrum & victimam Lucretiam de Dondis ab Horologio, Pii Æneæ de Obizzonibus, Orciani Marchionis, uxorem. Hæc inter noctis tenebras, maritales afferens tædas, furiales recentis Tarquinii faces caſto cruore extinxit, ſicque Romanam Lucretiam intemerati tori gloriâ vicit. Tantæ ſuæ Heroniæ generoſis Manibus hanc dicavit aram Civitas Patavina. Decreto die 31 *Decembris Anni MDCLXI.*

'Reader, revere this image of a noble victim to chaſtity, namely, 'Lucretia de Dondis, the worthy conſort of *Pius Æneas d' Obizzi*, mar-'quis of *Orciani*, who, in the darkneſs of the night, preſerved the pure 'flame of conjugal chaſtity, and with her chaſte blood extinguiſhed the 'brutal fire of a modern *Tarquin*'s luſt; ſo that ſhe ſurpaſſed the glory 'of the *Roman Lucretia*, in preſerving the honour of the marriage-bed 'inviolable. To the illuſtrious *manes* of ſo great a heroine, the city of 'Padua dedicated this altar by a public decree, *December* 31, 1661.'

That the heroic chaſtity of the marchioneſs *d' Obizzi* ſhould be perpetuated with ſuch a memorial is very proper; but it muſt be allowed the like honour is no leſs due to a chaſte young women, called *Iſabella Ravagnina*, who, when *Maximilian* I. had made himſelf maſter of *Padua*, choſe to jump off from the bridge, called *il Ponte Curvo*, into the water, where ſhe was drowned, rather than fall into the hands of ſome Imperial ſoldiers, who cloſely purſued her. The *Roman Lucretia*'s heroic act is indeed highly to be commended; yet I doubt not but many other nations afford inſtances of chaſtity, which, though buried in oblivion, upon weighing all circumſtances, juſtly deſerve to be preferred to that of *Lucretia* †. Applicable to this is *Pliny*'s obſervation, *lib.* iii. *Ep.* 15. *Alia clariora eſſe, alia majora*; i. e. 'Some actions are more ce-

Virtue of a country girl.

* *Miſſon. Tom* I. *p.* 186, *& ſeq.*

† In the whole behaviour of *Lucretia* the love of fame had a great ſhare: and *Ovid* alſo, in *Faſtor*, *lib.* ii. gives us to underſtand, that ſhe ſtabbed herſelf to avoid reproach, rather than from any principle of Chaſtity, when he ſays,

Succubuit famæ victa puella metu.

[Another note, by Mr. *Schutz*, to the ſame purport with this of the author, is here omitted; as an invidious reflection of ſuch an heroic inſtance of chaſtity favours of ill-nature, eſpecially ſince they both chiefly rely on the teſtimony of *Ovid*, who was a notorious debauchee.]

'lebrated

Reliques of learned.

'lebrated, whilſt others that are greater are buried in oblivion.' After all the panegyrics on *Lucretia*, the following contraſt may be drawn between her and the chaſte *Suſanna:*

Caſta Suſanna placet; Lucretia, cede Suſannæ,
*Tu poſt, illa mori maluit ante ſcelus *.*

'*Suſanna* I admire, to whom *Lucretia* muſt yield; the latter choſe 'to die after ſhe had contracted the guilt, which the former was reſolved 'to prevent by her death.'

Near the marchioneſs *d'Obizzi*'s monument, over the door which opens into the *Officium Sanitatis*, is the following inſcription cut in marble:

Inſcription on account of Livy's arm.

Inclyto Alphonſo Arragonum Regi ſtudiorum Fautori, Reip. Venetæ fœderato, Antonio Panormita Poëta legato ſuo orante, & Matthæo Victurio hujus Urbis Prætore conſtantiſſimè intercedente, ex Hiſtoriarum parentis Titi Livii oſſibus, quæ hoc tumulo conduntur, brachium Pat. Civ. in munus conceſſere. A. C. MCCCCLI. 14. Kal. Se.

'The citizens of *Padua* made a preſent of an arm of *Titus Livius*, 'the father of hiſtory, being part of the remains of that great man 'depoſited in this tomb, to the illuſtrious *Alphonſo* king of *Arragon*, 'encourager of learning, and allie to the republic of *Venice*, at the 'earneſt requeſt of the celebrated poet *Antonio Panormita*, their en-'voy, and the paſſionate ſolicitation of *Mateo Vitturi*, chief magiſtrate 'of this city. *Auguſt* 18, 1451.'

*The compariſon here drawn between the *Apocryphal* heroine and *Lucretia* is far from being juſt; for the former could not prevent the puniſhment ſhe was going to ſuffer after conviction upon the falſe evidence of the elders; whereas the latter had it not in her power to prevent *Tarquin*'s villany, though, perhaps, ſhe might have concealed the rape, had ſhe not preferred her honour to her life. To this ſarcaſm on the *Roman* matron may be oppoſed the following lines:

'Fair *Suſan* did her wif-hede well menteine,
'Algates aſſaulted ſore by letchours tweine:
'Now, and I read aright that auncient ſong,
'Olde were the paramours, the dame full yong.
'Had thilke ſame tale in other guiſe been told;
'Had they been yong (pardie) and ſhe been olde:
'That, by St. *Kit*, had wrought much ſorer tryal;
'Full marveillous, I wot, were ſwilk denyal.' PRIOR, p. 233.

Hence

Hence it appears that there are alſo literary reliques, and that they are no leſs eagerly ſought for than the religious; but the misfortune is, that as many objections may be raiſed againſt the genuineneſs of *Livy*'s bones, which *Padua* ſo much boaſts of, as againſt many of the reliques ſo devoutly worſhipped by the *Romiſh* church; but ſome of the latter are infinitely more profitable, and therefore more valued.

In the large hall, not far from the paſſage leading to the *Poteſta*'s palace, is to be ſeen a ſtone ſuperſcribed with the following words:

Lapis vituperii & ceſſionis bonorum. *Stone of reproach.*

'The ſtone of ignominy and bankruptcy.'

Such as become bankrupt, and are unable to pay their debts, by ſitting publicly three times with their bare buttocks upon this ſtone, and ſwearing that it is not in their power to diſcharge their debts, are cleared from any further proſecution from their creditors. This extraordinary ceremony, however, has been diſcontinued for upwards of fifty years.

The chief magiſtrate's apartment, or *il Palazzo di Poteſtà*, is in the council-houſe, where the buſto's, portraits, and arms of ſuch as have been inveſted with the dignity of *Poteſta*, are to be ſeen. Formerly, ſeveral panegyrical inſcriptions were placed under the buſto's, *&c.* ſome of which, compoſed by the celebrated *Ferrari*, pleaſed me ſo, that I cannot forbear tranſcribing a few ſpecimens of them: Il Palazzo di Poteſtà. *Elogy of ſeveral* Poteſta's.

I. *Of* Aloyſi Prioli.

ALOYSIO PRIOLO
Paternæ venerationis titulum promerito,
Quòd ſubmotis peccandi cauſis
Levioris lapſus atque ætatis licentiam
Clementer æſtimârit,
Et in pudoris notam ſupplicio converſo
Suffundere maluerit juventutis ſanguinem
Quam effundere,
Artium Studioſi
Summo regnandi artifici
Effigiem ſacrârunt
Anno M. DC. LIV.

'To *Aloyſi Prioli*, an excellent magiſtrate, who well deſerved the venerable and affectionate title of a father, for he wiſely removed the cauſes of guilt, and was mild in overlooking the foibles and ſallies of youth,

'by

'by changing the punishment of them to some mark of shame, being 'desirous that the blood of young persons should rather tinge their 'cheeks with ingenuous blushes, than be shed by stripes, the students 'have consecrated this image in the year 1654.

II.

Of Angelo Corrari.

ANGELO CORRARIO, Prætori

Qui Veneto cælo delapsus, populis, quoscunque adiit, beneficus ac salutaris, his etiam terris usurâ brevi commodatus, mansuetudine, celeritate & consilii præstantiâ nominis augurium implevit, hoc etiam quod in ipso rerum ingentium molimine evocatus est, ut pacis ac felicitatis nuntius Romanum Orbem collustraret: Litteræ ac disciplinæ Cyllenium sidus sibi modò ostensum beneficiis præsens adorant, atque erepti desiderium augustâ imagine solantur. Anno MDCLVI.

'To *Angelo Corrari*, chief magistrate of *Padua*, who descending from 'the *Venetian* sky, was gracious, and spread virtue and happiness where-'ever he came; though lent but for a short time to this country, such 'was his mildness, his diligence, and wisdom, that he well deserved the 'name of *Angelo*; and more particularly as he was recalled from this 'scene of action, as a magistrate, to be sent as a messenger to diffuse 'peace and happiness through the whole *Roman* empire. Learning and 'the sciences adore this illustrious star (which like the planet *Mercury* was 'but just shewn them, but by its benign influences is still present) and 'alleviate their grief for the loss of it by this august image. 1656.'

III.

Of Antonio Bernardi.

Cape animos, Dalmatia mœrens,
Culti orbis limes, Italiæ mœnia,
Si totâ virium mole Ottomannus incumbit
Novusque è Thracia turbo circumtonat
Certa Salus adest
ANTONIVS BERNARDVS,
Qui publicos hostes toto æquore cecidit,
Irruentem barbariem sistet,
Novusque Leonida
Christiani Orbis claustra tuebitur.
Facilè hostem superat
Qui se ipsum vincens
De vitiis & cupiditatibns triumphat.

'Mourning

'Mourning *Dalmatia*, thou boundary of the civilized world, and 'bulwark of *Italy*, take courage; ſhould the *Ottoman* with his whole 'force invade, and *Thrace* again thunder from every quarter, ANTONIO 'BERNARDI, thy invincible protector, who ſlaughtered the enemies of 'the republic in repeated engagements at ſea, is preſent to repel the ir-'ruptions of the barbarians. This modern *Leonidas* will defend the 'barrier of the Chriſtian world: For He is ſure to gain the victory over 'an enemy, who conquers himſelf, and triumphs over his paſſions and 'vices.'

IV.

Of Aloyſius Mocenicus.

Hoc militari aſpectu cultuque civilis imperii inſignibus radiante ſpectantium oculos rapiebat ALOYSIVS MOCENICVS, incertum bello an pace clarior, cum à Turcicis Tropæis recens in Urbe ſtudiorum altrice Ottomannicas manubias Muſis conſecraret, feſſiſque rebus ſubveniens fovendis ingeniis laudem fœneraret. Juris ſtudioſa juventus ſuum cuique decus rependens ſacros vultus quàm publicis hoſtibus formidatos, tam clementiæ fulgore coruſcos, æternum grati animi monumentum ſtatuit.

Anno M.DC.LVIII.

'With this military aſpect, and adorned with theſe glorious enſigns of 'civil power, *Aloyſi Mocenici* attracted the eyes of the beholders. It is 'dubious whether he was more illuſtrious in peace than in war; for when 'he returned loaded with ſpoils, after his victories over the *Turks*, into 'this city, the nurſery of the ſciences, he conſecrated them to the 'Muſes; and by relieving the diſtreſſed, and encouraging men of ge-'nius, acquired freſh glory. The ſtudents of the civil law, as an eter-'nal monument of their gratitude, have unanimouſly ſet up the reſem-'blance of that ſacred face, that always ſtruck terror into his enemies; 'but beamed with mildneſs and benevolence towards his friends.'

V.

Of Marco Ruzzini.

MARCI RUZZINI Pretoris

Sereni vultus duro marmore ſpirant, cujus mitiſſimum pectus clementia, tanquam Templum inſedit, cui cùm una felicitas fuerit feciſſe felices, poſtquam urbem annonâ, Gymnaſium munificientiâ beavit, ita abſceſſit, ut cum nullius unquam ſpem fruſtratus ſit, ſui deſiderium explere non potuerit. Juris ſtudioſi B. M. P.

'This breathing marble repreſents the ſerene countenance of *Marco* '*Ruzzini*. In his mild breaſt benevolence ſat enthroned as in a tem-'ple; his ſole happineſs was to make others happy; and after he had 'relieved the city with plenty of proviſions, and largely endowed the

'college, he by his death has occaſioned a grief, which (though he ne-
'ver fruſtrated the hopes of any) it is beyond his power to allay.'

Why theſe inſcriptions were defaced.

But of theſe and other inſcriptions nothing now is to be ſeen: for an order was ſent from *Venice* about five weeks ago to eraſe them all without exception, and afterwards to plaſter them over with mortar. The real cauſe of ſuch a procedure is unknown. Probably the *Venetians* intended, by the abolition of theſe panegyrical inſcriptions, to put a ſtop to ſuch groſs flattery; or perhaps jealouſy on the part of the magiſtrates of *Venice* may have occaſioned ſuch a ſevere order; or, laſtly, they might be apprehenſive that the erecting of ſuch monuments might induce the *Poteſta's* to connive at the great number of irregularities too frequent among the diſſolute ſtudents, in order to procure themſelves the honour of ſuch memorials.

Inſcriptions in the Palazzo del Capitaneo *eraſed.*

Be this as it will, the precaution uſed by the *Venetians* has not ſpared the inſcriptions in the *Palazzo del Capitaneo*, or the governor's palace, in which *Ottavio Ferrari* had given noble ſpecimens of his talents for this kind of writing; ſo that they are no longer extant.

City library.

The city library is alſo in this palace, of which *Gabriel Aemo* deſerved ſo well, that the following inſcription is ſet up in memory of his care and liberality:

GABRIELI ÆMO Præfecto; quod Bibliothecam ventis atque imbribus perviam, libris ſitu corruptis, ipſiſque parietibus vitium ducentibus, ſartam tectam exegerit, & abſterſo ſqualore in priſtinum cultum reſtitutam inſigni liberalitate auxerit; Octavius Ferrarius B. M. P.

'*Ottavio Ferrari* erected this memorial of *Gabriel Aemo*, librarian, in
'acknowledgment of his great liberality in repairing this library, when
'in ſo bad a condition, that the books were greatly damaged by the
'weather and rain, and grown mouldy by the dampneſs of the walls.'

Il Palazzo del Capitaneo.

Il Palazzo del Capitaneo ſtands on the beautiful area called *Piazza de' Nobili*; it is an elegant building, and the ſecond ſtory is adorned with a gallery ſupported by ſeventy-three pillars of red marble. The tower is alſo a good piece of architecture, and has a clock on it which ſhews the courſe both of the ſun and moon.

Ezzelini *palace.*

The ancient palace of the tyrant *Ezzelini*, or *Acciolini*, is remarkable for its ſpacious vaults, and at preſent ſerves both for an arſenal and granary. This old fortreſs, which was begun in the year 1237, and finiſhed in the year 1242, is ornamented with two towers, on one of which the following inſcription is to be ſeen:

Piis carcerem adſpergite lacrymis, quem majores veſtri cruore, hic ætatis, ſexûs, conditionis, morum, nullo diſcrimine habito, quos Acciolinus Tertius de Romano inhumaniter vivos detruſit, inediâ, dolore, deſperatione non niſi mortuos atque conſumptos extraxit, inter tot innocentes - - - quod incredibili feritate hoc viventibus condidit ſepulchrum, nocens mortuus eſt. Veſtram hinc agnoſcite felicitatem, qui optimum Principem nacti, invidiæ, non pietati locum reliquiſtis. Sebaſtianus Galvanus Patavinus, annonâ & toto bellico apparatu à Sereniſſ. Veneta Rep. in hac arce ſuæ fidei commiſſis, teterrimo carceri hæc ex hiſtoriis inſcribenda curavit. Ann. Dom. MDCXIIX.

'Shed tears of compaſſion on this priſon, where the blood of your 'anceſtors was abundantly ſhed; for thoſe, whom the inhuman *Acciolini* 'thruſt down alive, without any diſtinction of age, ſex, rank, or con-'dition into this dungeon, periſhed with hunger, grief, and deſpair. 'After ſuch numbers of innocent victims, who were buried alive in 'this dreadful ſepulchre, it was the juſt fate of the execrable tyrant 'himſelf to expire in it at laſt. Hence you ought to be ſenſible of your 'preſent happineſs, in having a prince, who from being objects of pity 'and compaſſion, has rendered you ſo happy as to be envied for your 'proſperity. This inſcription was ſet up over this dreadful dungeon by '*Sebaſtiano Galvani*, a native of *Padua*, commiſſary of the proviſions 'and military ſtores lodged in this caſtle, in the year 1618.'

On a baſtion, near *All-Saints*-gate, is a marble lion, with this inſcription under it:

Hoc hoſpes opus tibi indicat, an JULIANUS Gradonicus, qui Patavium ornavit atque munivit, Anci meruerit nomen; at, ſi tu legeris acta, Ariſtidem quoque dices, nam talem egit Præt. qualis quilibet eſſe deberet. Anno M.D.XVIII.

'Stranger, this monument informs thee how well *Giuliano Gradonici*, 'who embelliſhed and fortified *Padua*, deſerved the name of *Ancus* *. 'But if thou wilt read the account of his noble exploits, thou wouldſt 'look upon him as another *Ariſtides:* for when he was *Podeſta*, he 'behaved ſo as to deſerve univerſal applauſe. 1518.'

Over the entrance of a private gentleman's houſe not far from *Ponte de' Tadi*, is the following inſcription ſet up by the owner:

* Alluding to *Ancus Martius*, fourth king of *Rome*, who enlarged and embelliſhed the city.

Inſcription. on Temaſini's *houſe.*

Domino cohoneſtanda Domus.
Paulus Tomaſinus Advocatus 1639.

'The owner's virtue reflects a luſtre upon his houſe. *Paolo Tomaſini*, 'a pleader, 1639.'

In the houſe is ſhewn the following conciſe form of a will by the ſame gentleman:

His will.

Deo vivite, Sereniſſ. Reip. Venetæ obſequium præſtate, omnes honorate, nullum cujuſcunque ſortis ſpernite, pro nemine fideijuſſione vos obſtringite, ſic vivite, ut poſteri vos vixiſſe intelligant. Paulus Tomaſinus J. C. Filiis ſuis teſtamento reliquit.

'Live to God; be loyal ſubjects to the ſerene republic of *Venice*; 'honour all men; deſpiſe not the meaneſt; be ſureties for no man; ſo 'live, that poſterity may know you have not lived in vain. This is 'the legacy which *Paolo Tomaſini*, a lawyer, left his ſons by this his 'laſt will and teſtament.'

Near the mill-bridge are to be ſeen thirty mills within a ſmall diſtance of each other, ſet in motion by the ſame ſtream.

Palazzo di Soranzo.

The fineſt private Edifice in the whole city is the *Palazzo di Soranzo*, which is adorned with the portraits of a great number of princes. The garden belonging to this palace is not yet completed.

Statue of Hercules Buphiloponus.

In the court of the *Palazzo di Mantua* ſtands a large coloſſus with this inſcription:

Hercules Buphiloponus beſtiarius, qui triſtitiam depulit omnem, peramplo hoc ſigno Mantuæ curæ reflореſcit.

Buphiloponus may poſſiblly ſignify a great lover of labour *, and *beſtiarii*, according to *Tertullian*, *Vopiſcus*, *Prudentius*, and particularly *Caſſiodorus* (*diverſ. lect. lib.* v. *epiſt.* 42,) were thoſe who voluntarily offered themſelves to fight with wild beaſts in the amphitheatres: but for what end this ſtatue was erected I can get no information, neither do I remember that any of the ancient writers apply ſuch an epithet or ſurname to *Hercules*.

A large wooden horſe.

In the palace of count *Franceſco Capo di Liſta* is a wooden horſe, ſo large, that it cannot ſtand in the firſt ſtory, but by its enormous height takes up half the ſecond. It ſeems the family coat of arms is

* It ſeems rather, from its etymology, to denote a lover of *labouring oxen*, from βους, φιλος and πονος, and probably alludes to *Hercules*'s ſtealing *Geryon*'s oxen, and driving them from *Spain* nto *Greece*.

a horſe;

a horſe; but what gave riſe to the whim of making this huge wooden horſe, no body could inform me. My guide aſſured me that it was the original *Trojan* horſe.

Cabinets of curioſities.

Formerly the cabinets of *Bonaviti*, *Silvatico*, *Zabarella*, *Tomaſſini*, *Lazara*, &c. at *Padua* were worth ſeeing; but they have been diſperſed, and nothing now remains of them. However, *Morgani* has a good collection of curioſities. But the moſt valuable in this city is that of the celebrated phyſician *Antoni Valiſnieri*, who dying on the 28th of *January*, 1730, in the five-and-twentieth year of his age, left behind him a ſon of the ſame name, the preſent owner of this curious collection. It conſiſts of ſeveral petrefactions, natural curioſities, *Egyptian* idols, *Hetruſcan* vaſes, and ancient marble buſto's, among which one of *Junius Brutus* and two of *Jupiter* are much admired. Several animals and inſects, formerly kept in ſpirits of wine, are here preſerved without any liquor, in glaſs bells ſtopped with wax at the bottom, to ſecure them againſt the air.

Of Valiſnieri.

Methods of preſerving ſeveral animals for a long time.

The garden of Andola.

Among the pleaſure-gardens of *Padua*, that of *d'Andola*, a noble *Venetian*, is one of the beſt, being adorned with great numbers of ſtatues; but the *Papafava* gardens exceed it for orange-trees, cypreſs, and other ever-greens, which are diſpoſed into fine walks, labyrinths, and beautiful hedges. Of the latter, ſome are of box-tree, grown to the height of thirteen or fourteen feet.

Of Papafava.

The etymology of the name of Papafava.

The name of *Papafava* is ſaid to be derived from *Giacobino de Carraria*, to whom the monks of a convent in *Carraria*, where he was educated, gave that nickname, becauſe he was extremely fond of beans.

Healthfulneſs of the air.

The air of *Padua* is accounted very healthy. *Martin Ichtel*, a *German*, father to the perſon who keeps the inn called *il Rè d' Ingliterra*, or the ſign of the king of *England*, died a few years ſince at the age of a hundred and fourteen. However, few cities have ſo many apothecaries as *Padua*, in proportion to the number of inhabitants: but it muſt be obſerved, that moſt of theſe venders of medicines are alſo confectioners. Great quantities of vipers are collected here; ſome of which are kept alive for various uſes, and others dried and made into powder, which is ſuppoſed to be of great efficacy in medicine. They feed the fowls with vipers and meal at *Naples*; where they are alſo adminiſtered to patients, as well as the broth made of theſe animals. The beſt way of feeding fowls, is to cram them with a paſte made with viper-powder and barley-meal, and then to give them milk to drink. Of theſe fowls the *Neapolitans* make a jelly, and give it to conſumptive patients, and order them to continue drinking it for ſome weeks. This puts me in mind of Sir *Kenelm Digby*, an *Engliſh* virtuoſo, who uſed to feaſt his wife, who was a very beautiful lady, with capons fattened with vipers fleſh; but he did not long

Vipers.

Fowls fed with them.

long enjoy his pampered idol; for ſhe died very young. Vipers are not always equally good; for in ſome years their fleſh is more efficacious than in others. Thoſe caught in the neighbourhood of *Rome* are accounted the beſt; and on that account great quantities are ſent from thence to *Venice*, to be uſed as an ingredient in the *Theriaca Andromachi*, or *Venice*-treacle; though, at preſent, the *Theriaca* made at *Paris* and other places, is as good as that of *Venice*. As all venomous creatures thrive beſt in a warm climate and dry ſoil, the vipers bred about *Padua* muſt conſequently be inferior in virtue and efficacy to thoſe of *Rome*.

The beſt vipers.

Storms. The territory of *Padua* is very ſubject to ſtorms, particularly thoſe which come from the ſea, which are extremely violent.

Public brothels. For the honour of the Muſes, and the edification of the ſtudents in the Univerſity, it ſeems the *Donne libere*, or *Donne del Mondo*, as they are called, are publicly tolerated at *Padua*. Theſe ladies have their reſpective dwellings appointed them, where they live together ſix or eight in a claſs, and offer themſelves to the ſervice of the Public. That ſo commendable an inſtitution may not be liable to any objection, it is the peculiar office of ſeveral phyſicians frequently and ſtrictly to examine theſe *Donne*, that no bad conſequences may happen to thoſe who converſe with theſe nymphs. Of theſe public temples of *Venus*, there are two in the city of *Padua*; and what ſeems ſomething out of character, one joins to the *Eremitical* father's convent, and the other to a nunnery of St. *Blaze*.

Jews *place.* The *Jews* have alſo their particular quarter alloted to them at *Padua*, out of which they are not permitted to ſtir. On the three gates leading thither are ſo many different inſcriptions: that on the ſouth-gate is as follows:

Inſcription over a gate of the Jews *quarter.*

F. D.

Ne populo cæleſtis Regni hæredi uſus cum exhærede eſſet fraudi, Judæi unum in locum hic redacti aſſiduo Marci Cornelii lectiſſimi Viri, Epiſcopi, Domûs Dei zelo atque ſtudio penè univerſorum Sanctiſſimo, Dominæ Urbis Senatu auctore, facto decreto civium, Virorum ampliſſimorum Franſciſci Bernardi Prætoris, Marci Quirini Præfecti benigno auſpicio, eximiâ Danielis Campeſii, Sertorii Urſati Eq. Nicolai Campo San. Petri J. C. Curatorum operâ. Anno Chriſti M.DC.III. J. F. M.

'Leſt any detriment might accrue to the heirs of the kingdom of 'heaven from a commerce with thoſe who are diſinherited, the *Jews* 'were confined to this quarter by the indefatigable zeal of the moſt ex-'cellent biſhop, *Marco Cornelio*, for the houſe of God, and the unani-'mous decree of the ſenate, *&c.* in the year 1603.'

Padua, May, 1730. LETTER

LETTER LXXII.

Deſcription of the country about *Abano*, *Catajo*, *Bataglia*, *Arqua*, &c.

SIR,

NO traveller of taſte will think it loſt time to beſtow a day on an excurſion into the country that lies to the ſouth of *Padua*. The village *Abano*, in *Latin*, *Aponum*, lies about four *Italian* miles from *Padua*, and is much frequented in ſummer on account of the warm baths which are about half a mile from it. *The village* Abano.

A houſe belonging to ſignior *Cornelio*, or *Cornaro*, in this village, is adorned with ſome good pictures, and two ancient monuments, one of which repreſents a woman ſitting, with this inſcription: *Ancient tombs.*

ΥΠΟΜΝΗΜΑ ΑΙΛΙΑΣ ΦΙΛΗ
ΜΑΤΙΟΥ. Greek *inſcription.*

'The monument of *Ælia*, the wife or daughter of *Philematios*.'

On the other is the repreſentations of a man and a boy, with theſe words under them:

ΓΛΑΥΚΟΣ ΓΛΑΥΚΟΥ
ΧΡΗΣΤΕ ΧΑΙΡΕ. *Another.*

'My beloved *Glaucus*, the ſon of *Gluacus*, farewel!'

Over an old picture of the poet *Petrarch* are theſe words in *Italian*:

Vecchio penſo, ardo, piango, e chi mi ſfage
Sempre m'e'inanzi per mia dolce pena. *Inſcription over* Petrarch's *picture.*

'Old as I am, I ſtill for *Laura* burn,
'And with fond tears bedew her ſacred urn;
'Her pleaſing form ſtill preſent to my view,
'At once my former joys, and grief renew.'

Oppoſite to *Petrarch* hangs *Laura*'s picture, with the following inſcription in the ſame language:

Miriam

Over that of Laura.

Miriam coſtei quand'ella parla e rie
Che ſol ſe ſteſſa e null' altra ſomiglia.

" The beauteous *Laura* towers above her ſex ;"
' And while we gaze, the willing ſoul beguiles
' With tuneful accents, or bewitching ſmiles.'

An admirable ancient monument, which now ſtands on a pillar near the college at *Padua* was found at *Abano*. The inſcription is as follows:

Ancient monument of Caia Atia.

C. ATIA C. F.
PRIMA SIBI
ET. Q. SICINIO. M. F.
VIRO SVO
. V. F.
IN FRONTE
P. XX.
H. L. ET. M.
H. N. S.
DIS PENATIBVS.

i. e. *Caja Atia, Caji Filia, Prima ſibi, & Quinto Sicinio Marci Filio Viro ſuo vivens fecit. In fronte pedes XX. Hunc locum & monumentum Hæres non ſequitur. Diis Penatibus. Vid. Urſati Mon. Patav. fol.* 181.

The letters H. L. ET. M. H. N. S. may be read, *Hic locus & monumentum hæredem non ſequuntur*; and ſignify, That no other perſon was to be buried in that place.

The warm baths of Abano.

If *Pliny* by the *Fontes Patavini* means the baths of *Abano*, there is not one of them at preſent that does not emit a ſmell, which is quite contrary to what he obſerves of the *Fontes Patavini* *. In theſe baths are three ſorts of water, of very different qualities; ſome of the ſprings are

* *Plinius Hiſt Nat. lib.* xxxi. *c.* 6. *Nec decolor ſpecies æris argentive (ut multi exiſtimavere) medicaminum argumentum eſt, quando nihil eorum in Patavinis fontibus, ne odoris quidem differentia aliqua deprehenditur.* ' Nor does the diſcolouring of braſs or ſilver prove, as many have ' thought, any medicinal virtues to be in them ; no ſuch virtues being found in the waters of ' *Padua*, nor any difference in ſmell.' But thoſe of *Abano* are not the only baths in the territory of *Padua*. *Suetonius*, in his Life of *Tiberius*, mentions the *Fons Aponus*; and *Martial* wrote an epigram in its praiſe; where, among other encomiums, he ſays of it:

Fons Antenoreæ vitam qui porrigis urbi.

' O fountain, who beſtowed life and health on *Antenor*'s city.'

impregnated

impregnated with ſulphur, and have particular bathing-rooms, where, by means of ſteps, one may deſcend to any depth in the water. Others are boiling hot, and the water ſprings up in ſuch quantities as to drive a mill at the diſtance only of about twenty paces from the ſource. The wooden pipes through which the water is conveyed to theſe baths are often incruſted with a white lapideous ſubſtance, not eaſily ſeparated from the wood; and the exact impreſſions of the veins and knots of the wood on this concretion make it perfectly reſemble petrefied wood.

A *Sudatorium* has alſo been built here, the effect of which is cauſed by the ſteam of the water. Some of the ſprings, which are tepid, are ſaid to be impregnated with lead: and others, from their reddiſh ſediment, and other ſigns, appear to be ferrugineous. In thoſe where ſulphur predominates, the pipes contract a cruſt of whitiſh ſalt. Here is alſo a *bagno di fango*, or a muddy bath, where very obſtinate arthritick diſorders have been cured by means of the warm ſlime. *Sudatorum.* *Minerals in the water.* *Slime bath.*

Why *Martial*, in *lib.* vi. *Ep.* 42. ſtiles theſe baths *Fontes Aponi rudes puellis*, I own I cannot conceive.

The baths of *Abano* belong to two perſons of the *Moroſini* family, and are at preſent let for a hundred *Ducati d'Argento*, or Silver Ducats, a year. A very accurate account of their virtues and properties was publiſhed at *Padua* by *Gratiani*, in the year 1701. It was entitled *Thermarum Patavinarum examen*, where he alſo treats of other baths in the neighbourhood of *Padua*.

In ſome places betwixt this and *Catajo*, a ſmoke, or warm exhalation is ſeen to ariſe from the water and ſoil; ſo that if it was requiſite, the number of hot baths might be eaſily increaſed.

On the left-hand of this road ſtands a fine palace called *Inganno*, i. e. Deceit. *Palace of* Inganno.

Catajo lies five *Italian* miles from *Abano*. The former belongs to a gentleman of the family of *Obizzi*, the moſt remarkable actions of which are painted in *freſco* in this palace by the celebrated *Paolo Veroneſe*, and explained by proper inſcriptions. On the entrance of this palace are the following ingenious lines, compoſed by *Paul Julian Ungar*. Catajo.

Jupiter alme domum tutare, ſuperna Gigantes
Atria ſi capiant, hic tuus orbis erit.
Heic quoque ſiderei ſunt picta palatia cœli,
Adde notis animas, Numinis inſtar erunt.

Ingenious inſcription over the entrance of the palace.

'Great *Jove* protect this houſe. Should the giants once more ſtorm 'thy imperial dwelling, this may be thy reſidence. Here alſo are 'painted the palaces of the ſtarry heaven. Give life to the figures, and 'they will become as ſubordinate deities to thee.'

Near a ſmall ſtair-caſe in the palace is the portrait af an old woman, with theſe lines over it:

Verſes over the picture of an old woman.

Gabrina giace quì, Vecchia laſciva,
Qual dal vago Zabrin portato in groppa;
Che benche ſorda, ſtralunata, e Zoppa,
Si traſtullò in amor, fin che fù viva.

'Here lies the laſcivious *Gabrina*, &c. who, though ſhe was deaf, 'old, lame, and blind, was ſtill amorous while ſhe had any life in 'her.'

Portrait of the marchioneſs d' Obrizzi.

The upper ſtory is finely furniſhed with paintings, among which hangs the portrait of the marchioneſs *d' Obizzi*, in honour of whom a ſtatue was erected in the council-houſe at *Padua* for her chaſtity, as mentioned above. By her picture (and painters are ſeldom guilty of doing injuſtice to the ladies) ſhe appears to be no extraordinary Beauty. This palace yields a beautiful proſpect, and has charming gardens, cool grotto's, a park, a theatre, a pavillion for balls, and every thing that conduces to pleaſure and magnificence.

Monſelice.

The village of *Monſelice* (in *Latin*, *Mons ſilicis*) lies not far from hence; and within an *Italian* mile from *Catajo* lies the little town of *Bataglia*, ſo called from the rapid conflux of two ſmall rivers in that place.

Arqua.

About three miles from *Bataglia* lies *Arqua*, or *Arquato*, famous for having been the reſidence and burial-place of *Franceſco Petrarcha*. This celebrated poet was born on the 20th day of *July*, in the year 1304, at *Arezzo*, in the dutchy of *Florence*; and in his youth was forced to make his eſcape into the county of *Avignon* in *France*, where he lived, chiefly at *Vaucluſe* (ſo called *quaſi Vallis clauſa*) near the ſource of the river *Sorgue*; a place he often mentions in his poems with great praiſe and affection. In the twenty-third year of his age, he happened one day to meet a young lady of about thirteen years of age without the gates of *Avignon*, with whoſe beauty he was immediately ſtruck; and became ſo paſſionately enamoured of her, that he not only entertained the tendereſt love for her during the courſe of one-and-twenty years, that is, as long as ſhe lived; but perſevered in his extraordinary paſſion ten years after her death, and even to the end of his days *. It does not appear that they were

Account of Petrarch.

His amour.

* This appears from *Petrarch*'s own words in one of his ſonnets:

Tenemi amor anni vent' uno ardendo
Lieto nel fuoco, e nel duol pien di ſpeme;
Poi che madonna, e il mio cor ſeco inſeme
Saltro al ciel, dieci altri anni piangendo. Sonetto 313.

For

were ever married *; nor is it known what could prevent theſe lovers from entering into the conjugal ſtate. It is true, *Petrarch* once had ſome eccleſiaſtical preferment; but this was towards the latter part of his life: ſo that in the firſt years of his paſſion for *Laura*, he was under no reſtraint as to marriage on that account. Poſſibly the want of an eaſy fortune might check any thoughts of entering into a condition, which is generally attended with conſiderable charges; for it was but few years before his death that he went to *Florence*, to take poſſeſſion of the inheritance that his father had left him. The real name of *Petrarch*'s miſtreſs was *Lauretta*, which in his poems he always has abbreviated into *Laura*. Her father was *Henry Chabod*, lord of *Cabrieres*. *Petrarch* fell paſſionately in love with *Laura* the moment he firſt ſaw her, which was on the ſixth day of *April*, 1327, about one of the clock in the afternoon, as he tells us in his, 177th Sonnet, Part I. I ſhould not have been ſo exact in mentioning this circumſtance, had not *Petrarch*, in the firſt chapter of the *Triumph of Love*; and in the 291ſt Sonnet, Part II. obſerved, that his beloved *Laura* expired on the very ſame day of the year 1348, and in the ſame hour. Upon her death *France* became quite inſupportable to him; and after roving for ſome time from place to place, he at length fixed upon *Arquato* as his place of reſidence, where he died in the ſeventy-fourth year of his age. His monument is to be ſeen near the church, with the following ſhort inſcription:

Frigida Franciſci lapis hic tegit oſſa Petrarchæ
Suſcipe, Virgo Parens, animam; Sate virgine parce,
Feſſaque jam terris cæli requieſcat in arce.
Moritur, Anno Dom. 1374. 18. *Julii.*

'Under this ſtone lie the poor cold remains of *Franceſco Petrarcha*. 'Holy virgin, receive his ſoul; and Thou who waſt born of a virgin 'pardon his ſins, and grant that he may reſt in heaven after his weary 'pilgrimage on earth.'

'For twice ten years, and more, my boſom glow'd
'With love's ſoft fires, and felt its pleaſing pangs.
'But ſince my *Laura* took her flight to heav'n,
'And thither carried every heart-felt joy,
'Ten years I've mourn'd her early fate, and oft
'Bedew'd her urn with unavailing tears.'

* In the *Colloquio tertii diei*, *Petrarch* writes thus: *In amore meo nil unquam turpe, nil obſcœnum, nil denique præter magnitudinem culpabile. Adde modum, nihil pulchrius excogitari queat.* 'My 'love was ever free from the leaſt turpitude or obſcenity, and was culpable only in its exceſs. 'Had the ardour of my paſſion been leſs violent, nothing could be imagined more com- 'mendable and praiſe-worthy.'

Underneath are theſe words:

Viro inſigni Franc. Petrarchæ Laureato Franciſcolus de Broſano, Mediolanenſis, gener individuâ converſatione, amore, propinquitate, ſucceſſione, memoriâ.

'To the memory of that celebrated poet *Franceſco Patrarcha*; *Franceſcolo de Broſano*, of *Milan*, his ſon-in-law, who was inſeparably united to him by converſation, affinity, affection, *&c.* inſcribes theſe lines.

And farther underneath:

Jo. Bapt. Rota Patav. amore, benevolentiâ, obſervantiâque devinctiſſ. tanti celebr. Vatis virtutum admirator ad poſteros. H. M. B. M. P. C.

'*Giovanni Battiſta Rota* erected this monument as a mark of his ſincere affection to, and admiration of the excellent qualities of ſo great a poet, in order to perpetuate the memory of their friendſhip to poſterity.'

Under a braſs buſto of *Petrarch*, placed over this monument, is the following inſcription:

Fr. Petrarchæ Paulus Valdezucus Poëmatum ejus admirator, ædium agrique poſſeſſor, hanc effigiem poſ. An. 1547. *Idibus Sept. Manfredino Comite Vicario.*

'This buſto of *Petrarch* was ſet up by *Paolo Valdeſuci*, an admirer of his poems, and the poſſeſſor of his houſe and eſtate, *Sept.*13, 1547.'

On the north ſide of the church is to be ſeen the following inſcription on marble:

Danti Aligerio, Franciſco Petrarchæ, & Joanni Bocacio, Viris ingenio eloquentiâque clariſſimis, Italicæ linguæ parentibus; Ut quorum corpora mors & fortuna ſejunxerat, nomina ſaltem ſimul collecta permanerent, Joan. Brevius Canon. Cenetenſis, hujus Baſilicæ Rector in ſui erga eos amoris obſervantiæque teſtimonium poſuit MDXXIIII.

'To *Dante Aligieri*, *Franceſco Petrarcha*, and *Giovanni Boccacio*, perſons celebrated for their wit and eloquence, the parents of the *Italian* language; that thoſe, whoſe bodies death and other accidents have ſeparated

'parated, might at leaſt have their names perpetuated together on this 'marble, *Giovanni Brevi*, canon of *Ceneda*, and rector of this church, 'as a teſtimony of his regard and affection for thoſe illuſtrious perſons, 'erected this monument in the year 1524.'

Over a fountain at *Arquato* this diſtich is to be ſeen:

Inſcription on a fountain.

Fonti Numen ineſt, hoſpes venerare liquorem,
Unde bibens cecinit digna Petrarcha Deis.

'Revere this ſacred ſpring, whoſe limpid ſtream
'Inſpired *Petrarch*'s heav'n-born muſe, to ſing
'Such lays as e'en the gods might deign to hear.'

Other memorials of this poet in his houſe.

The houſe in which *Petrarch* lived ſtands on a hill, at ſome diſtance from *Arquato*; and over the door leading to the garden and vineyard is the following diſtich, put up by order of the perſon who ſucceeded *Petrarch*, as proprietor of the houſe:

Impunè hinc Cererem ſumas impunè Lyæum
Intactas habeat dum mea laurus opes.

'Traveller, thou mayſt ſafely regale thyſelf with the gifts of *Ceres* 'and *Bacchus*; but let not thy raſh hand touch my laurels.'

The memory of the poet is preſerved in ſeveral of the apartments by allegorical paintings in *freſco:* copper-plates of theſe, and of ſome pieces of his furniture that ſtill remain in this houſe, are to be ſeen in *Tomaſini*'s *Petrarcha redivivus*. *Pignori* has beſtowed the following epigram on the poet's chair:

Epigram on his chair.

Hoſpes ades, tenuemque procax ne deſpice Sellam
Terpſichore quâ vix aurea majus habet.
O quoties Vatum hac ſedit clariſſimus olim
Dum canit ad Thuſcam carmina culta lyram.
Cum rigidæ ad numeros motare cacumina quercus
Conſpectæ, & rabiem ponere juſſa fera eſt.
Phœbe Pater, quid ſellam axi ſuperaddere ceſſas?
Dignior haud currus inſtruet ulla tuos.

'Stranger,

'Stranger, approach, behold this homely chair,
'Which e'en *Terpſichore* herſelf might chooſe,
'Where ſeated oft the bard divine attun'd
'His heav'nly numbers to the *Tuſcan* lyre;
'While knotted oaks were ſeen to wave their heads,
'As beating time to his harmonious lays,
'And admiration tam'd the ſavage beaſts.
'*Apollo*, to thy axis join this ſeat,
'For none will better ſuit thy radiant car.'

Petrarch's table is alſo celebrated by *Johannes Rhodius*, a *Dane*:

His table.

Limpida ſervavi menſis cryſtalla Petrarchæ
Simplicitas ævi, qui fuit, inde patet.

'This table held *Petrarch*'s cryſtal vaſes, and remains here as a monument of the ſimplicity of that age.'

Petrarch's *natural daughter.*

That *Petrarch* had a daughter is evident from the inſcription on his monument, *Franceſcolo de Broſſano* of *Milan* being there ſtiled *Gener*, i. e. his daughter's huſband. It alſo appears by the inſcription on the tomb erected to her memory by her huſband in St. *Francis*'s church at *Treviſo*, that her name was *Franceſca*.

Franciſcæ parienti peremptæ Franciſci Petrarchæ Laureati Filiæ, Franciſcolus de Broſano Mediolanenſis maritus P. Obiit anno M.CCC.LXXXIV.

'To *Franceſca* the daughter of *Franceſco Petrarcha*, the celebrated 'poet, who died in childbed, this monument was erected by her 'huſband *Franceſcolo de Broſſano* of *Milan*. She died in the year 1384.'

This daughter he is ſuppoſed to have had in his younger years at *Milan*. And *Tomaſini*, in his *Petrarcha redivivus*, ſays, that ſhe was, by the mother's ſide, of the family of the *Becrarii*. As it is unqueſtionable that this daughter of *Petrarch* was the fruit of ſtolen embraces, I cannot but wonder at *Boccacio*'s confidence, when he ſays of *Petrarch*, *A juventute ſuâ cœlibem vitam ducens adeo ineptè Veneris ſpurcitias horret, ut noſcentibus illum ſanctiſſimum ſit exemplar honeſti*; 'That he led a ſingle life 'from his youth, and was ſo averſe to luſt and forbidden pleaſures, that 'all who knew him looked upon him as a ſhining example of chaſtity.'

His

His daughter *Franceſca* left behind her a ſon, who died at *Pavia*, where formerly his grandfather *Petrarch* reſided for ſome time *.

Though I am not for making a ſaint of *Franceſco Petrarcha*; yet he ought to be diſtinguiſhed from his brother *Gerardino*, who is charged with having, in conſideration of a ſum of money, given up his own ſiſter to the brutal luſt of pope *Benedict* XII. *Wickedneſs of* Petrarch's *brother.*

As for the beautiful *Laura*, ſhe died in *Petrarch*'s abſence, while he was on a viſit to the *Scaligeri* family at *Verona*. She lies in the *Franciſcan* † church at *Avignon*, with the following epitaph: *Laura's grave and epitaph.*

D. O. M.

Et memoriæ æternæ D. Lauræ cum pudicitiâ tum formâ fœminæ incomparabilis, quæ ita vixit, ut ejus memoria nullo ſeculo extingui poſſit.

Reſtituerunt veterum monumentorum peregrini indagatores D. Chriſtophorus de Allegre Eques Luſitanus, & D. Antonius de Prat. Prætor Pariſienſis, & Gabriel Simeonius Florentinus, εὐδοκιας χαριν. IV. Idus April. 1558.

Sola manet virtus, cætera mortis erunt.

'Sacred to God the greateſt and beſt of Beings,

'And the eternal memory of *Laura*, a lady no leſs diſtinguiſhed for 'her chaſtity than her beauty; who lived in ſuch a manner, that her 'memory will never die, but is conſigned to immortality.

'*Chriſtopher de Allegre*, a knight of *Portugal*; *Antony de Prat*, chief 'magiſtrate of *Paris*; and *Gabriel Simeoni* of *Florence*, ſearching for an-'cient monuments, out of reſpect to *Laura*'s memory, repaired this 'tomb, *April* 10, 1558.

'Virtue alone defies the ſtroke of death.'

* This infant was honoured with the following elegant epitaph, which is inſerted here for the ſake of the learned reader:

Vix mundi novus hoſpes eram, vitæque volantis
Attigeram tenero limina dura pede:
Franciſcus genitor, genitrix Franciſca, ſecutus
Hos de fonte ſacro nomen idem tenui.
Infans formoſus, ſolamen dulce parentum
Hic dolor, hoc uno ſors mea læta minùs.
Cætera ſum felix, & veræ gaudia vitæ
Nactus & æternæ, tam citò, tam facilè.
Sol bis, Luna quater flexum peragraverat orbem,
Obvia mors, fallor, obvia vita fuit.
Me Venetum terris dedit Urbs, rapuitque Papia;
Nec queror, hic cœlo reſtituendus eram.
Vid. Jac. Salomonii Inſcriptiones agri Patavini, p. 580.

† Or rather the *Cordeliers* church, which is one of the *Franciſcan* orders.

The

This tomb remained for many years in obſcurity, till it was at laſt diſcovered by *Mauritius Scæva*.

Francis I. king of *France*, paſſing through *Avignon* in his way to *Marſeilles*, ordered *Laura*'s grave to be opened, and the coffin to be taken up; but nothing remained of that celebrated beauty but duſt and the bones. On the breaſt of the ſkeleton lay a ſmall leaden box, in which were ſome *Italian* verſes *, and a medal of lead, on one ſide of which was the image of a female, and on the reverſe theſe letters, M. L. M. I. which ſtand for *Madonna Laura morta jace*; *i. e.* 'My beloved *Laura* 'lies dead.'

Upon this, *Francis* I. erected a ſplendid monument to *Laura*'s memory, with the following epitaph compoſed by himſelf:

En petit lieu compris vous pouvez voir,
Ce, qui comprend beaucoup par renommée;
Plume, labeur, la langue & le devoir
Furent vaincus par l'aymant de l'aymée.
O gentill' Ame, etant tant eſtimée,
Qui te pourra louer, qu'en ſe taiſant?
Car la parole eſt tousjours reprimée,
Quand le ſujet ſurmonte le diſant.

* Theſe verſes were written on parchment by *Petrarch*'s own hand, and are as follows:

Qui ripoſan quei caſte e felici oſſa
Di quell' alma gentile, e ſola in terra,
Aſpro e dur ſaſſo hor ben teco hai ſotterra,
E'l vero honor, la fama, e beltà ſcoſſa.
Morte hà del verde Lauro ſuelta e moſſa
Freſca radice, e il premio di mia guerra
Di quattro luſtri e più s'ancor non erra
Mio penſier triſto, e'l chuide in poca foſſa.
Felice pianta in borgo d'Avignone,
Nacque e mori: e qui con ella giace
La penna, e'l ſtil, l'inchioſtro & la ragione
O delicati membri, ò viva face,
Ch'ancor mi cuoggi e ſtruggi, in ginocchione
Ciaſcun preghi il Signor t'accetti in pace.
O Sexo.
Mortal bellezza indarno ſi ſuſpira,
L'alma beata in ciel vivra in eterno.
Pianga el pute e il futur ſecul priva
D'una tal luce: & io de gli occhi e il tempo.

'Within

‘ Within this narrow tomb confin'd you ſee
‘ Her, whoſe fair fame the world did over-ſpread;
‘ Her lover's voice, his pen, his muſe conſpir'd
‘ To praiſe her living, and lament her dead.
‘ O gentle ſhade! who can record thy worth,
‘ Since words are wanting for ſo high a theme?
‘ The muſe in ſilence droops her doubtful wing;
‘ There needs no words to eternize thy name †.'

Country about Arquato.

How the nobility loſt their criminal juriſdiction.

In returning from *Arquato* to *Padua*, we paſſed through a very pleaſant country, interſperſed with many beautiful ſeats of perſons of diſtinction. The nobility of the diſtrict of *Padua* had formerly the criminal juriſdiction, as it is called, over their vaſſals. But the *Caſtellani* of *Salvazzano* having ordered a woman's eyes to be put out for a theft ſhe had committed, the republic of *Padua*, under pretence that ſuch a power was liable to enormous abuſes, laid hold of that opportunity to take the entire adminiſtration of juſtice into their own hands. This happened in the year 1120; and the loſs of this privilege was confirmed by an edict in 1205, under penalty of death to ſuch delinquents as ſhould offer to

Adminiſtration of juſtice.

† *Giulio Camillo*, after the example of the *French* monarch, compoſed the following *Latin* epitaph for *Laura:*

Laura ego, quæ fueram Thuſci olim vita Poëtæ:
Laura ego, quam in vita Thuſcus alebat amor:
Heic ſine honore diu jacui non cognita, quamvis
Cognita carminibus culte Petrarcha tuis.
Nullus purpureis ſpargebat floribus urnam,
Nullus odoratis ſerta dabat calathis.
Nunc quoque Franciſci, ſed verſu & munere Regis
Noteſco, officiis conſpicienda piis.

Luigi Alamanni likewiſe celebrated *Laura* in the following *Italian* verſes:

Quì giace il tronco di quel ſacro Lauro
Che del Toſco miglior fu dal oggetto,
Ch' ovunque ſcalda il Sol n'andò l'odore:
Hor dal Gallico Re del ciel theſauro
(Sendo in poco terren vile e negletto)
Et di marmi, e di ſtil receve honore,
E ſempre i rami hauvrà fioriti e freſchi
Sotto l'ombra immortal de duo Franceſchi.

The following *Latin* diſtich was alſo compoſed on *Petrarch* and *Laura* by *Golnitz*, a *Dane.*

Carmine laurum habui, LAVRÆ ſtudioſus amator:
Mors rapuit LAVRAM, carmina non potuit.
Vid. Golnitz Ulyſſ. Belg. Gall. p. 484.

re-aſſume it. After this the *Paduans* appointed *Podeſta's* in ſeveral places by whom to this day juſtice is, or ought to be, adminiſtred; it being the common boaſt of the *Venetians*, that, in two momentous points, their ſubjects are happier than the reſt of the world, *viz.* that they always find *Pane in piazza*; *i. e.* 'Bread in the market;' and *Giuſtitia in palazzo*, 'Juſtice in the courts.' But I would not adviſe any foreigner, if he can poſſibly avoid it, to put the ſecond article to the trial.

I am, &c.

LETTER LXXIII.

Obſervations on the City of *Venice*; with an Account of the Operas, Carnaval, and other Diverſions in that City.

SIR,

Barges from Padua *to* Venice.

THE diſtance from *Padua* to *Venice* is five and twenty *Italian* miles, and the paſſage by water is generally performed in eight hours. The barges that ply between theſe two cities are conveniently fitted up and adorned with windows, painting, and ſculpture. Such a barge, which is called *brucello*, or *burchiello*, may be hired either for a ſingle perſon or a whole company for abont a guinea. We went as far as the *Lagune* or ſhallows, on a canal and the river *Brenta* *, which by means of four locks or ſluices is made ſo commodious for the boats, that they may be drawn along by horſes like the *Treckſchuits* in *Holland*. The paſſage is very pleaſant on account of the proſpects that every where ſtrike the eye. About two *Italian* miles from *Padua*, on the left hand, ſtands a fine houſe, with delightful gardens, belonging to a gentleman called *Giovanelli*. An avenue of cypreſs-trees, ever-green hedges, ſummer-houſes, orangeries, and a great number of curious ſtatues, are no ſmall ornament to theſe gardens. Three miles further brought us to ſignior *Piſani*'s villa and gardens, which, excepting the *Borromean* iſlands, is the fineſt I remember to have ſeen in *Italy*. I do not here in-

Giovanelli's *gardens.*

Piſani's *villa.*

* The *Brenta* ſeems to be the *Meduacus major* of the ancients; and probably the name of its mouth or harbour, which at preſent is called *Porto di Malamocco*, is derived from a vitiated pronunciation of *Meduacus*..

clude the ſuperb palaces and other edifices in the gardens at *Rome*, but ſpeak only of the laying out and beautiful diſpoſition of the gardens. This villa of ſignior *Piſani* probably exceeded many others as to the magnificence of its buildings, at the time they were erected. However, at preſent, a perſon muſt overlook the houſe, and be contented with fine proſpects, wilderneſſes, theatres, beautiful hedges, rows of orange and lemon trees, alcoves, and curious ſtatues. The improvements made in this garden have already taken up twenty years, during which time incredible ſums have been expended on it.

Five miles farther towards *Venice* lies ſignior *Veneri*'s gardens, which would be much admired by a perſon who had not before ſeen *Piſani*'s villa. Veneri's *gardens.*

Five *Italian* miles on this ſide of *Venice* are the *Lagune* or ſhallows, where there is a continual flux and reflux of the ſea; but at ebb the bottom may almoſt every where be touched with poles. Theſe ſhallows are in every part nearly of an equal depth, as appears by the ſmoothneſs of the water. The veſſels that row on the *Lagune* muſt be carefully ranged in proper order. The large barques are here faſtened by a rope to a ſmall boat which towes them along; and the barque is at the ſame time ſhoved on with long poles. Large ſtakes are driven into the ground to ſhow the entrance between the ſhallows. On the ſouth ſide of *Venice* the ſea is of a greater depth, particularly in certain places: But large ſhips or veſſels of burden cannot come up to the city on any ſide, which is no ſmall ſecurity to it from invaſions. On the ſide towards the *terra firma*, all imaginable care is taken to prevent the ſhallow parts from being quite deſerted by the ſea, and becoming dry land, leſt by that means the city ſhould be deprived of its advantageous ſituation, according to the prophecy of *Luca Gaurici*, where, among other things, he ſays, Lagune.

Gaurici's *prophecy concerning the city of* Venice.

E pelago emergens tellus fœcunda colonis
Præbebit miſeris alimenta è frugibus altis,
Nec nautæ piſces capient in litore ſicco.
Sed varios pueri flores, & gramina pingues
Læta boves, haſtâ non remis pulchra juventus
Certatim ludent, mœſto ſpectante Senatu.

'The fertile earth emerging from the ſea ſhall yield a plenteous ſuſ-
'tenance to the hardy ruſticks. Mariners ſhall no longer fiſh on the
'dried ſhore: But boys ſhall there gather flowers where now the ſea
'flows, and cattle feed on its rich paſtures. The active youth, inſtead

'of the oar, ſhall exerciſe themſelves with the warlike ſpear, while the 'ſenate ſhall look on with grief at the ſurpriſing change.'

It was on this account that part of the *Brenta magra*, by means of a canal, has been diverted more towards the ſouth; for it is ſuppoſed that the quantity of ſand uſually carried by that river into the *Lagune* or ſhallows, will thereby be conſiderably diminiſhed.

Sannazarius's *panegyric on* Venice.

The ſituation of *Venice* has been celebrated in the following lines by *Sannazario* *; and the rebublic made him a preſent of a hundred *Louis d'ors* † for every verſe.

Viderat Adriacis Venetam Neptunus in undis
Stare urbem, & toti ponere jura mari.
Nunc mihi Tarpëias quantumvis Jupiter arces
Objice, & illa tui mœnia Martis, ait.
Si Pelago Tiberim præfers, Urbem aſpice utramque,
Illam homines dices, hanc poſuiſſe Deos §.

'*Neptune* ſaw *Venice* on th' *Adriatic* ſtrand,
'And all the ſea under her wide command,
'Now *Jove*, ſaid he, thy *Roman* towers object,
'And thoſe proud walls which *Mars* could not protect;
'Before the ſea if *Tiber* thou prefer,
'Behold both cities, and thou wilt aver,
'That men built *Rome*, but gods placed *Venice* there.

COLLIER.

Another encomium on the ſame.

Formerly the following dialogue betwixt a foreigner and an old man was to be ſeen in St. *Mark*'s church. The former was diſtinguiſhed by the letter A, which ſignified *Advena*, and the latter by the letter S, which ſtood for *Senex*.

A. *Dic.*

* See vol. ii. p. 412, & *ſeq.* for a further account of this Poet.

† About 100*l.* ſterling.

§ *Sannazari* has celebrated this city in the following lines, beſides the epigram quoted above.

——— *Quis Venetæ miracula proferat urbis,*
Una inſtar magni quæ ſimul orbis habet?
Salve Italûm regina, altæ pulcherrima Romæ
Æmula, quæ terris, quæ dominaris aquis
Tu tibi vel reges cives facis, O decus, O lux
Auſoniæ, per quam libera turba ſumus,
Per quam Barbaries nobis non imperat, et ſol
Exoriens noſtro clariùs orbe nitet! Lib. iii. Eleg. 1.

'*Venetia*

A. *Dic antique Senex, Venetæ quis conditor Urbis?*
S. *Jupiter.* A. *Unde arces?* S. *Attica.* A. *Scorta?* S. *Venus.*
A. *Mœnia?* S. *Neptunus.* A. *Nummi?* S. *Dido.* A. *Bellica?* S. *Mavors.*
A. *Artes?* S. *Mercurius.* A *Jura?* S. *Minerva dedit.*
Non mirum eſt ſi altas inter caput exhibet urbes,
Quam tot cæleſtes compoſuere Deæ.

'*Stranger.* Pray, old gentleman, by whom was the city of *Venice* 'founded? *Old man.* By *Jupiter.* *Stranger.* Who contrived its arſenal? '*Old man. Minerva.* *Stranger.* Who ſtocked it with ladies of plea- 'ſure? *Old man. Venus.* *Stranger.* Who built its walls? *Old man.* '*Neptune.* *Stranger.* From whom did it derive its coin? *Old man.* 'From *Dido.* *Stranger.* To whom does it owe its military glory? '*Old man.* To *Mars.* *Stranger.* Its commerce? *Old man.* To *Mercury.* '*Stranger.* Its laws? *Old man.* To *Minerva.* No wonder, therefore, 'it ſo far excels other cities, ſince it owes its origin to ſo many deities.'

This city is fenced from the violence of the waves by ſeveral ſmall iſlands, namely, *S. Eraſmo, il Lido di Paleſtrina,* and *il Lido di Malamocco.* The laſt lies about two *Italian* miles from the city; it is very narrow, but extends between four and five *Italian* miles in length. The coaſt of this iſland near the ſea affords variety of ſhell-fiſh, ſea-weeds, and other marine productions; particularly the *pulmo marinus virgatus,* Il Lido di Malamorcco, *and other iſlands.* Pulmo Marinus.

'*Venetia* ſtands with endleſs beauties crown'd,
'And as a world within herſelf is found.
'Hail queen of *Italy!* for years to come
'The mighty rival of immortal *Rome!*
'Nations and ſeas are in thy ſtates enroll'd,
'And kings among thy citizens are told.
'*Auſonia*'s brighteſt ornament! by thee
'She ſits as ſov'reign, unenſlav'd and free;
'By thee, the rude Barbarian chas'd away,
'The riſing ſun chears with a purer ray
'Our weſtern world, and doubly gilds the day.

ADDISON.

In another part of his poems, he ſays:

Nec tu ſemper eris, quæ ſeptem amplecteris arces,
Nec tu, quæ mediis æmula ſurgis aquis.

'Thou too ſhalt fall by time or barb'rous foes,
'Whoſe circling walls the ſeven fam'd hills incloſe;
'And thou, whoſe rival tow'rs invade the ſkies,
'And, from amidſt the waves, with equal glory riſe.'

ADDISON.

which

which is of a conſiderable bigneſs, and looks like a white jelly ſtreaked with brown and yellow. A kind of ſea-graſs, called *fucus marinus*, grows on ſeveral of the ſhell-fiſh found here; and others are covered with the *lactuca marina*. Theſe and other kinds of ſhell-fiſh are cleared of the weeds by laying them in vinegar, and afterwards ſcraping off with a knife the ragged black ſhells which cover them.

Lactuca marina.

Zannichelli's *natural hiſtory of theſe iſlands.*

I ſhall not enter upon a deſcription of theſe ſmall iſlands, as the learned *Zannichelli* has left behind him an accurate natural hiſtory of them, which his ſon intends ſhortly to publiſh. In the ſequel I ſhall entertain you with an account of theſe two ingenious perſons. *Treveſani*'s deſcription *della laguna di Venezia*, publiſhed here in quarto in the year 1715, is a curious piece.

Viſitatores.

The *Jaffes*, or *viſitatores*, and cuſtomhouſe-officers keep a ſharp look-out in the *Lagune*, that no prohibited or contraband goods be brought into the city, nor any other commodities without paying the uſual duty: however, they do not much care to moleſt *German* travellers, by whom they have ſometimes been very roughly handled; nor are they leſs cautious of meddling with perſons who have a barque of their own. Indeed any perſon, for a ſmall gratuity, may get rid of theſe troubleſome fellows very quietly.

Proſpect of the city.

It muſt be owned that the great number of iſlands diſperſed in the ſea, and the churches and other magnificent buildings towering above the water, give the city a very grand appearance at a diſtance; and the canals which in moſt parts of the city run cloſe to the houſes, cauſe the greateſt admiration to a ſtranger, as it is a very uncommon ſight. However, excepting the *Piazzo di S. Marco*, or St. *Mark*'s place, and a few other areas, *Venice* may, without any great injuſtice to it, be ſaid to have nothing extraordinary beautiful or grand, when compared with many other cities. The houſes in general are but meanly built, and far inferior to thoſe along the ſides of the *grachts* or canals of *Amſterdam*. *Il canale maggiore*, or the great canal, is indeed remarkable for its breadth, and has ſome very ſuperb houſes on its banks; but the other canals are crooked and narrow, and in ſummer-time emit a very diſagreeable ſmell, occaſioned by the great quantity of filth of all kinds which runs into them. The tide flows here about ſix hours, and in ſpring-tides generally riſes four or five feet; but this is not ſufficient for cleanſing the ſmall canals. I have more than once obſerved a ſmall wiſp of ſtraw, or any other light ſubſtance, floating on the water for two or three days, being hardly carried thirty or forty paces from the place where it was firſt thrown in. The ſea-water is alſo generally thick and foul here.

Houſes. Compared with Amſterdam.

Canals.

Ebb and flood.

The

The gondola's glide very ſwiftly on theſe canals; but as they are painted black, and lined with black cloth, or ſerge, they make a diſmal gloomy appearance. They will not carry above four or five perſons; and as the awning is ſo low, that a perſon cannot ſtand upright in the gondola, when a ſtranger gets into one of them, it ſeems as if he was creeping into a herſe or tomb, hung with black. A gondola may be hired for ſeven or eight *lire* * a day, except on *Aſcenſion-day*, when they raiſe their prices conſiderably. In a gondola the left-hand is the place of honour; for as the firſt rower ſits on the right-hand, he intercepts the proſpect from the perſon who ſits on that ſide. The gondaliers avoid each other with ſurpriſing exactneſs and celerity, and make uſe of the word *ſtacando*, or *ſtali*, to ſignify to thoſe coming another way to keep on the right-hand, and *premando*, or *premi*, as notice to paſs on the left; ſo that the gondola's ſeldom run each other down. The noble *Venetians* themſelves are obliged to paint and line their gondola's with black, in order to prevent the extravagant expences, which would ariſe from an emulation to out-vie each other in the ſplendor of theſe naval equipages. The lady of a noble *Venetian*, for the firſt and ſecond year after her marriage, is indulged with greater freedom in this reſpect. Indeed foreigners are at liberty to ſpend what money they pleaſe in fine gondola's, *&c.* but few ſtrangers ſtay ſo long in this city as to make uſe of this political indulgence: ſo that the only perſons here who diſtinguiſh themſelves by ſplendid gondola's are the foreign miniſters, who always make their public entries in theſe vehicles. On theſe occaſions the gondola's are extremely gay, being decorated with the fineſt paintings, gildings, and ſculpture. *Gondola's.*

The whole city is divided by a great number of canals; but by means of ſmall bridges, of which there are above five hundred, one may go a great way by land. Moſt of the houſes which front the water have back-doors to the ſtreets, by which they have a communication with each other by land and the bridges. Theſe ſtreets are very narrow, and, after rain, ſomething dangerous to walk on, the ſmooth and broad white ſtones with which they are paved being ſlippery in wet weather; but particular care is required in croſſing the bridges, the ſteps and pavement of them being of the ſame ſmooth free-ſtone; beſides, very few of them have any fence on either ſide. *Bridges.*

In alluſion to this, there is a proverb, which adviſes to beware of the four *P*'s at *Venice*, namely, *Pietra bianca*, *Putana*, *Prete*, and *Pantalone*; i. e. 'A white ſtone, a whore, a prieſt, and the laſt *P* may denote either mountebanks and jugglers, or the nobility themſelves; that being a nickname given them by the vulgar. To theſe inconveniencies may be added the great number of perſons who ſhare in the go- *Four P's.*

* About 4 *s.* ſterling.

vernment;

vernment; the violent tempeſts of thunder and lightning, frequent there in ſummer; and the diverſions and public feſtivals. The three laſt inconveniences are ſpecified in a common ſaying, *viz. Troppo teſte, troppo feſte, troppo tempeſte.*

Number of iſlands. The city of *Venice*, according to ſome, ſtands on ſixty iſlands; others increaſe the number to ſeventy-two. But if all the ſpots which have ſucceſſively appeared above the water in the *Lagune*, and been rendered a proper foundation for buildings, by driving piles into the ground are to be accounted iſlands, the number would be ſtill greater. It is probable, that ſome parts of the city were originally iſlands, ſo as to require no art or labour to make them more ſolid and compact: Or perhaps the whole foundation was formerly *terra firma*; for it is not to be conceived whence the ſprings of freſh-water to be ſeen at *Venice* ſhould iſſue, if the foundation had been laid in the ſalt-water by the hand of man. Unqueſtionably the ſprings of freſh-water derive their origin from the mountainous parts of the continent; for there is not one eminence on any of the iſlands included in the city, nor ſo much as a ſpot of waſte ground, on which the dew, or rain-water from the clouds might ſettle, and penetrate into ſubterraneous paſſages to form ſprings. There are near two hundred fountains in *Venice*; but the water is ſo indifferent, that many private families preſerve the rain-water in ciſterns, which are ſometimes alſo filled with river water out of the *Brenta*.

Freſh-water ſprings at Venice.

Ciſterns.

Water for baking on the iſland of St. Helena. On the iſland of St. *Helena* is a fine well, the water of which is very convenient for the bakers, who bake bread on that iſland to ſupply the army and navy. As this water does not agree with rye, they uſe a coarſe kind of wheat, and to every buſhel of meal they allow half a pound of ſalt. Though this bread, or biſcuit, be made of wheat, it is very black; but it is ſaid, that it will keep above thirty years. In this bakehouſe are forty-ſix ovens, and ſixty hands, continually employed in baking. The water about the iſland of St. *Helena* is very ſhallow, and in ſome places is hardly a foot deep; on which account ſeveral engines are made uſe of for removing the mud, or ſlime, as it accumulates.

Obſervation on the bitterneſs of ſea-water. Bread mixed with ſea-water, is, at firſt, pretty palatable; but in time becomes ſo bitter as not to be eatable. It was the opinion of *Voſſius*, that the ſea-water near the bottom, or at any conſiderable depth, was not ſo ſalt as it is near the ſurface. But the following experiment has ſhown the contrary. Some veſſels, contrived ſo as not to open till they touched the ground, and then to ſhut, were let down to the bottom of the ſea; and the water was found extremely bitter and ſalt *.

* Count *Marſigli*, by ſeveral experiments he made with the barometer at *Marſeilles*, found that the ſea-water at a conſiderable depth is a degree warmer than it is at the ſurface.

Were *Voſſius*'s opinion well grounded, mariners would have leſs difficulty in ſupplying themſelves with drinkable water. But as the brackiſh and bitter taſte of ſea-water is chiefly cauſed from detached particles of ſaline and reſinous *ſtrata*, theſe two qualities muſt neceſſarily be ſtronger, according to the proximity of the water to the bottom; and as ſalt is more eaſily abraded by water than reſin, the taſte of the former is predominant in ſea-water. *Its ſaltneſs.*

The circumference of the city of *Venice* is reckoned to be ſix *Italian* miles, and it takes up about two hours to make the circuit of it in a gondola. The number of inhabitants is ſuppoſed to be two hundred thouſand, including thoſe of the iſlands of *Murano*, *La Giudeca*, and thoſe who live on the water in barges, *&c.* *Circuit of the city, and number of inhabitants.*

The moſt famous inns at *Venice* are *l'Aquila nera*, or the Black Eagle; *il Lione bianco*, or the White Lion; and *il Scudo di Francia*, or the Arms of *France*; but they are ſomething extravagant in their demands. About a year ago, another inn, called the *St. George*, which is ſomething more reaſonable, has been opened, where a traveller pays but ſeven *lire* * a day for dinner, ſupper, and the uſe of two rooms neatly furniſhed; and when he happens to dine abroad, three *lire* are deducted from that ſum. For a ſervant's board three *lire* and a half is the uſual price; but the charge of keeping a hired lacquey is in all but three *lire* a day. *Inns.*

The wine uſually ſold at the inns is but indifferent; however, there are ſeveral convents and wine-vaults, where *Vino di Malaga, di Malvaſia, di Cypro, di Capo d'Iſtria* may be bought at a reaſonable rate. *Wine.*

They who are not diſpoſed to take up with the fare of inns, and have a good cook, may always have their table very well furniſhed at *Venice*, proviſions of all kinds being brought thither in great plenty from the *Terra ferma*. *Proviſions.*

The ſea, and the rivers which empty themſelves into the gulph, afford a great variety of good fiſh, as cray-fiſh, muſcles, oyſters, *&c.* The laſt, though they are very large, are not to be compared for flavour with thoſe of *Holland* and *England*. The fiſh is flabby, and the ground about the arſenal is of ſuch a nature, that it gives theſe oyſters a diſagreeable taſte, and makes them appear very naſty. Great quantities, however, are brought to this city from the iſland of *Murano*. The ſea and neighbouring rivers furniſh the *Venetian* tables, at the proper ſeaſons of the year, with no leſs than ſeventy-ſeven different kinds of fiſhes, ſeveral of which are peculiar to theſe parts. Their names are as follows: *Fiſh.*

* A *lira* is ſomething more than 6 *d.* ſterling, ſeventeen *lire* being equal to a *zequin*, or 9 *s.* 2 *d.* ſterling.

1. *Albero*,
2. *Anguilla*,
3. *Anguſigola*,
4. *Aſiato*,
5. *Aſtaca*,
6. *Aſtado*,
7. *Baraccola*,
8. *Barbone*,
9. *Baiccio*,
10. *Bobba*,
11. *Boſegna*,
12. *Brancino*,
13. *Calamareto*,
14. *Calamara*,
15. *Cappa dentale*,
16. *Cappa longa*,
17. *Cappa Santa*,
18. *Capparazzolo*,
19. *Cappari*,
20. *Chieppa graſſa*,
21. *Chieppa di Po*,
22. *Cievolobottolo*,
23. *Cievolo Boſega*,
24. *Cievolo Caoſtello*,
25. *Cievolo Detregan*,
26. *Cievolo Volpin*,
27. *Coppeſa*,
28. *Corbetto*,
29. *Dentale*,
30. *Gambari*,
31. *Gambarelli*,
32. *Gò*,
33. *Grancio*,
34. *Granccolla*,
35. *Granciporo*,
36. *Latticioli*,
37. *Lizza*,
38. *Lucerna*,
39. *Luccio*,
40. *Luccio da Latte*,
41. *Maſenetta*,
42. *Marſiono*,
43. *Menola*,
44. *Molecca*,
45. *Molli da Paraguai*,
46. *Morona freſca*,
47. *Orada di Canale*,
48. *Orada di Porto*,
49. *Orada di Valle*,
50. *Orada vecchia*,
51. *Oſtrica*,
52. *Paganello*,
53. *Panocchia ſegnata*,
54. *Panocchia col corallo*.
55. *Paſſara*,
56. *Paſſarino da Latte*,
57. *Peverazzo*,
58. *Poreſſa*,
59. *Raina*,
60. *Rombo*,
61. *Sardella*,
62. *Sardellina*,
63. *Sardone*,
64. *Schila*,
65. *Seppa*,
66. *Seppolina*,
67. *Sfoglio*,
68. *Sgombro*,
69. *Soazo*,
70. *Sparo*,
71. *Sturione*,
72. *Suro*,
73. *Tenca*,
74. *Ton*,
75. *Variolo*,
76. *Verzelato*,
77. *Volpino*.

Great quantity of fiſh taken in the Adriatic.

The coaſt of *Naples* is reckoned to abound in fiſh more than any part of *Italy*; yet it is commonly ſaid, that a greater quantity of fiſh is caught at *Venice* in a month, than at *Naples* in a whole year.

Carnaval diverſions.

Of all the diverſions which this city offers to ſtrangers, the carnaval is generally accounted the chief; but I queſtion whether it will be thought ſo in the eye of an impartial judge.

Young perſons, who ſeek for entertainment only in debauchery and exorbitant licentiouſneſs, may here, indeed, if not ſatiate their deſires, at leaſt tire themſelves. But the diverſions at this and other feſtivals, eſpecially on *Aſcenſion-day*, are of ſuch a nature, that to take an habitual delight in ſuch a diſſolute manner of living, a perſon muſt have caſt aſide all regard to decency and morality.

Courteſans.

The *courteſans* who tender their ſervices here, are the moſt abandoned wretches, who are loſt to all ſenſe of modeſty and decorum, and, for the moſt part, have been, for their debaucheries and villanies, driven out

out of the neighbouring imperial dominions; often bearing on their backs the marks of the puniſhment they have more than once ſuffered by the hands of the common hangman.

Carnaval maſquerades.

The *Italians* in general are exceſſively fond of maſquerades, and are generally maſqued during the whole time of the carnaval, except from the preceding *Friday* to *Shrove-Tueſday*, the laſt day of that jovial ſeaſon. The maſquerade dreſs at *Venice* conſiſts only of a night-gown, or a cloak, with a maſque on the face. The general uſe of maſques prevents a ſtranger from making any acquaintance at this ſeaſon, and likewiſe from ſeeing any curioſities; for no perſon is permitted to go into a church or convent in any manner of diſguiſe. As the carnaval ſeaſon is often attended with rain, froſt, and ſnow, which occaſion defluxions, colds, catarrhs, *&c.* great numbers of people, for fear of worſe conſequences, are obliged to confine themſelves to their chambers.

Ridotto.

A ſtranger is ſoon tired of the *Ridotto* at *Venice*; and as the purſes of moſt travellers will not allow them to game very high, it would be imprudent in a foreigner to engage too far in this diverſion; eſpecially as the cards are different from what he has been uſed to. None but noble *Venetians* hold the *banco* or bank, as it is called, in the *ridotto*-room. Cloſe by every banker ſit two ladies in maſques, who are allowed to put him in mind of any miſtakes he may chance to commit to his diſadvantage. The bankers are unmaſqued; but the *pointeurs*, as they are called, keep them on. No maſque is denied admittance into the *ridotto*-room; ſo that it may well be conceived what inconveniences one muſt ſuffer from ſuch a crowd.

Carnaval diverſions on St. Mark's place.

The grand ſcene of all the follies acted during the carnaval is the *Piazzo di S. Marco*, or St. *Mark*'s Place, where mountebanks, buffoons, and others, whoſe profeſſion is to make a prey of the ſimple vulgar, have their ſtages, and exhibit their ſhows. But the moſt ridiculous figures among all the reſt, are the old women, or old men, who ſit upon a table, and are conſulted like oracles concerning future events, the ſucceſs of enterpriſes, *&c.* That among ſuch a multitude of people this may be done without confuſion, and with the greater ſecrecy, theſe fortune-tellers make uſe of a long ſpeaking-trumpet, through which the conſulter conveys his queries by a whiſper, whilſt the conjurer lays his ear to the large opening, and inverts the trumpet to reſolve the queſtions propoſed. Amidſt the pity which naturally muſt ariſe in a humane breaſt at any inſtance of weakneſs or wickedneſs that debaſe rational creatures, a perſon can ſcarce forbear ſmiling to ſee poor ſimple girls coming up to theſe fortune-tellers (whoſe looks and geſtures betray their fear and confuſion) to enquire about their fate with regard to their amours, *&c.* To raiſe the higher idea of their abilities, theſe im-

Fortune-tellers.

poſtors are ſure to place on their tables ſome paltry globes, or other aſtronomical inſtruments. Even eccleſiaſtics, both regular and ſecular, have been known openly to have recourſe to theſe fortune-tellers.

Coffee-houſes only ſitting in them.

In the colonade or cloiſter round St. *Mark*'s Place are ſeveral coffee-houſes, which are frequented chiefly by foreigners. Formerly the company uſed to ſit and converſe together at their eaſe in theſe coffee-houſes; but this cuſtom has been for ſome time prohibited. This was owing to a diſcovery made, that the ſon of *Balognos*, the imperial envoy, had, in the carnaval, made uſe of this opportunity, when maſqued, to hold diſcourſe with ſeveral of the *Venetian* nobility; and from that time no benches or chairs are allowed in the coffee-houſes of this city.

Other maſquerades.

It is not only in carnaval-time that maſques are allowed, but on ſeveral other occaſions, namely, on the four days when the republic holds its public feaſts; at the *Regate*, or boat-races, and other entertainments for the diverſion of foreign princes; at the nuptials of one of the nobles; on the election of the procurators of St. *Mark* and the *Patricii*; and likewiſe when they enter on their office: at the public entry of a foreign embaſſador, and that of the Patriarch, of *Primicerio*, &c. Theſe opportunities the *Venetian* ladies wait for with the moſt eager impatience; but the huſbands at the ſame time are no leſs on their guard to ſecure the honour of the marriage-bed. And there are too many inſtances of intrigues, and even trifling gallantries with theſe wanton ſyrens having been revenged with death. However, as the commerce between the ſexes in *Italy* has undergone great alterations ſince the beginning of this century, this is alſo the caſe in *Venice:* where ladies of character not only receive male viſitants in the morning, when in an undreſs, but accept of invitations to entertainments in mixed company, and even to treats at taverns. In ſhort, ſuch improvements have already been made in this freedom of behaviour, that parties of both ſexes meet at private balls in dancing-maſter's houſes in this city; but theſe are parties where foreigners are ſeldom or ever admitted, unleſs they happen to be known to ſome of the principal perſons of the company.

Converſation with the women in Italy.

Concluſion of the carnaval.

On the laſt *Thurſday* of the carnaval, when licentiouſneſs is carried to its greateſt height, bulls are baited in ſeveral ſtreets, and on St. *Mark*'s Place; but theſe *Feſte de' Tori* may be ſeen, at other times, every *Friday* morning, near the ſhambles.

Plays.

The *Italian* plays in general are wretched performances, and thoſe of *Venice* are not at all better than the reſt. As the whole deſign of the actors is to raiſe a laugh in the audience, to that purpoſe they employ all manner of grimaces, poſtures, and diſtortions, which ſometimes border upon obſcenity.

The

The *Italian* opera may be very juſtly reckoned among the principal diverſions both of the carnaval and the Aſcenſion-time. I ſhall not now enter upon a deſcription of this entertainment till I have the pleaſure of ſeeing an opera at *Venice*. In this particular the *Italians* unqueſtionably ſurpaſs all other nations; and nothing but an inſupportable vanity can make the *French* bring their muſic in competition with that of *Italy*. The decorations of the theatre at *Paris* are indeed ſcarce to be exceeded, and the dancing and interludes between the acts are excellent. The *Recitativo* alſo among the *French* receives an agreeableneſs from its being performed more in the manner of Airs * than the *Italians*. They alſo make uſe of chorus's and duettes, which the *Italians* have not. Theſe are all points in which the latter might with advantage borrow ſomething from the former. But in the compoſition, and eſpecially the executive part, the *French* are vaſtly inferior to the *Italians*. Their Airs for the moſt part reſemble *chanſons à boire*, or drinking ſongs, and have ſo little variety, that the repetition of the ſame ſounds muſt be tireſome to a nice ear. The ſemitones or tranſitions from one note to another are too much lengthened out by their vocal performers, and are generally accompanied with a trill or ſhake on the laſt ſyllable of the verſe. When a new opera is exhibited, if the *French* audience cannot make themſelves maſters of the Airs, ſo as to be able to join with the performers in ſinging them on the ſecond night, they are diſpleaſed with it. But in the *Italian* theatre the caſe is different; for though the latter have naturally a great fondneſs and a genius for muſic; yet to be able to imitate the fine airs of their ſingers, they are ſenſible it requires a much longer time. Indeed there are many airs ſung by *Farinelli* and *Fauſtina*, which thoſe who have a great command of voice know very well they can never reach. Poſſibly the liberty allowed by the *Italians* to their *Vocaliſti*, or vocal performers, merely to diſplay their talent, may be ill grounded; and an opera compoſed in a medium between the *Italian* and *French* taſte in this particular, would be the moſt perfect. The inſtrumental muſic at *Paris* is arrived at a great height; ſome of the performers certainly are not to be exceeded, as *Guignon*, an *Italian*, for the violin; *Demarets* and *Battiſta* for the baſs-viol; *Blavet* for the *German* flute; and *Fabio* for the archi-lute.

Opera.

Compariſon between the Italian *and* French *operas.*

Among the ſingers in *Italy Carlo Broſchi*, alſo called *Farinelli*, indiſputably makes the greateſt figure for the fineneſs and modulation of

Account of Farinelli.

* I muſt differ from the author in this point; for the *Italian* recitative, as it approaches nearer to the tone of voice in common diſcourſe (in *Italy*) muſt be more natural than that uſed in *France*, which little agrees with the rapidity of the *French* pronunciation. Beſides, there is a certain gloomineſs in the recitative of the *French* opera, which is not unlike ſome of our old *Engliſh* ballad tunes.

his

his voice. He is maſter of twenty-three different notes or gradations of voice; and as it is univerſally allowed that he excels all other ſingers, this extraordinary talent is ſaid to have been beſtowed on him by the virgin *Mary*, as a grateful return for the extraordinary adoration which *Farinelli*'s mother conſtantly paid to her. He is now in the twenty-third year of his age; ſo that he may poſſibly improve, and even ſurpaſs his preſent ſkill in muſic.

Cariſtini, &c. Next to *Farinelli* for a graceful manner, propriety of geſtures, and ſtrength of voice, *Giovanni Cariſtini* deſerves to be mentioned; and after him *Seneſino*, *Giacinto Fontana*, otherwiſe called *Farfarello*, *Gaetano Majorano*, called *Caffarello*, *Angelo Amerovoli*, *Nicolini*, *Gaetano Valletto di Milano*, *&c.* Care has been taken that none of theſe famous ſingers ſhould be disfigured with a beard; however, their ſmooth faces with their ſhrill and effeminate voice ſeem to be ſomething out of character, when they make their appearance on the ſtage like warlike heroes, animating their troops to ſecond their bravery. But we muſt obſerve that opera's are not calculated to pleaſe the judgment, but to tickle the ear; ſo that propriety of characters is as little to be expected in theſe pieces, as ſublime and poetical language. The muſic of the Airs is often compoſed before the words; and the author is ſometimes obliged in certain ſyllables pointed out to him, to introduce a word which has the vowels *e* or *a*; thoſe vowels being the two ſounds on which a good voice can beſt diſplay its ſtrength and variety of modulations.

Italian language, why beſt adapted to muſic. It is certain that no language is ſo well adapted to muſic as the *Italian*, on account of its uſing ſo many vowels in proportion to the number of conſonants; for even all the ſubſtantives terminate in a vowel in that harmonious language.

Of Fauſtina *and* Cuzzoni. *Jealouſy betwixt them.* Among the *Italian* female ſingers the precedency is not determined by the connoiſſeurs; ſome declaring in favour of *Franceſca Cuzzoni Sandoni*, and others of *Fauſtina Bordoni*. Neither of them indeed has any pretence to beauty, but of the two *Cuzzoni* has the advantage in that particular. Her voice is alſo clearer, and ſhe is miſtreſs of a greater compaſs of notes. On the other hand *Fauſtina* has a very graceful manner of ſinging, more ſkill and variety of modulations, makes quicker trills or ſhakes, and acts better on the ſtage than *Cuzzoni*. As theſe two ladies are declared rivals, they never ſing together; eſpecially ſince their late return from *England*, where they endeavoured to mortify each other to the utmoſt of their power. It was indeed contrived to bring an opera on the ſtage, applicable to theſe two performers, in which two enamoured and jealous princeſſes were introduced; and, as far as poſſible, all precedency to either of them avoided. But this did not totally remove their jealouſy. As the virulence of party-ſpirit in *England* plainly

Why they left England.

diſcovers

diſcovers itſelf in many things quite remote from politics, it proved ſo with reſpect to theſe two *Italian* ſingers. But ſince the origin of this difference of parties is foreign to my purpoſe, I ſhall only ſay, that the party which oppoſed the court eſpouſed *Fauſtina*. The two directors of the opera alſo departed from their neutrality. And whenever the famous *Handel* favoured *Fauſtina* in the compoſition, and gave her opportunities to diſplay her voice and ſkill to the utmoſt, *Buonancini* took care to give *Cuzzoni* the like advantage. This affair produced ſeveral private quarrels. The ladies particularly expreſſed great warmth for the different cauſes which they had eſpouſed. Thoſe who favoured *Fauſtina*, uſed to hiſs and make a noiſe whenever *Cuzzoni* began to ſing. And this rudeneſs was, with no leſs violence, returned by *Cuzzoni*'s adherents, when *Fauſtina* was to perform. At laſt, when the opera ſubſcriptions came to be renewed for the ſucceeding year, ſeveral abſolutely refuſed to ſubſcribe if *Fauſtina* was allowed to ſing any longer, and others entered the like proteſt againſt *Cuzzoni*; ſo that the only expedient for continuing the opera's, and reſtoring harmony among the politer part of the nation, was to ſend the two rival heroines out of *England*. Upon this, *Handel* himſelf made a voyage to *Italy*, on purpoſe to provide new ſingers, who might be perſuaded to agree together without cauſing ſuch heart-burnings among the audience.

Of Madamoiſelle Somis.

At *Turin*, *Handel* laboured hard to prevail on Mademoiſelle *Somis*, ſiſter to the celebrated muſician and director of the royal chapel there, to accompany him to *London*. But her brother, from his nice ſenſe of honour, ſtrenuouſly oppoſed her appearing on the ſtage, notwithſtanding Mr. *Allen*, the *Engliſh* miniſter, offered to be anſwerable that, for five or ſix years, ſhe ſhould have an annual ſalary of a thouſand pounds ſterling, or twenty thouſand *Piedmonteſe livres*, though ſhe could not appear in a principal character, as ſhe never had been upon the ſtage.

Liberality of the Engliſh *to foreign ſingers.*

The vaſt ſum of money which *Fauſtina* muſt have amaſſed in *England*, appears from what ſhe got by one benefit-night, the clear profit of which amounted to fifteen hundred pounds ſterling. Beſides, ſhe received of my lady ——, during her ſtay in *England*, above a thouſand pounds ſterling in money and preſents. The agreeableneſs of her converſation alſo procured her admittance to all the aſſemblies of thoſe perſons of quality who favoured her. Though a voyage to *England* is ſo advantageous to the *Italian* ſingers of both ſexes, who are treated there with the greateſt civility, yet they do not ſeem to be very willing to undertake it, from a pretence, or a real perſuaſion, that the ſaline exhalations of the ſea is detrimental to a fine voice: But probably this prejudice may wear off, ſince *Fauſtina* and *Cuzzoni* are returned from *England* with their voices unhurt, and their fortunes greatly improved. The

Engliſh have taken a great deal of pains to induce *Farinelli* to take a voyage to *London*; but hitherto to no purpoſe *. This refuſal may poſſibly proceed from the great ſums of money which fine ſingers get even in *Italy*; *Farinelli* having, during the laſt carnaval at *Venice*, received five hundred piſtoles †, and *Cuzzoni* a thouſand *Zequins* §. And very lately *Fauſtina*, in five weeks, during which ſhe performed about fifteen times, brought away from *Turin* five hundred *Louis d'ors* ‖; and for performing in ſeven or eight operas, acted about Aſcenſion-time at *Venice*, ſhe received three hundred *Louis d'ors*. *Senefino*, during the laſt carnaval at *Turin*, got ſix hundred *Louis d'ors*. He has now above twenty thouſand *Piedmonteſe livres* ‡ a year (being the intereſt of the money he has ſaved) with a country-houſe near *Sienna*, which coſt him above a hundred thouſand *Piedmonteſe livres* +, and has ſome thoughts of quitting the ſtage, and living on his eſtate.

Fauſtina has likewiſe amaſſed a conſiderable fortune; and is going to be married to *M. Haſſe*, a native of *Brunſwick*, whoſe ſkill in muſic is ſo great that not a few connoiſſeurs in *Italy* think him equal to *Handel*. Some of theſe ſingers, however, ſeem to deſpiſe all œconomy: And as they get large ſums without much trouble, ſo they laviſhly ſpend them by keeping elegant tables, wearing rich dreſſes, and other extravagances; but throw away ſtill more by gaming.

Many of the famous ſingers extravagant.

I remember one *Barbaruccia*, a female ſinger at *Turin*, who, being offered two hundred ducats for one night's lodging, by a young *French* traveller, ſent him for anſwer, 'That if her perſon was as agreeable to 'him as it was diſagreeable to herſelf, the poſſeſſion of it ſhould not 'only coſt him nothing, but ſhe would alſo make him a preſent of two 'hundred *Louis d'ors* for his good ſervices'.

Story of Barbaruccia.

Other famous female ſingers, beſides *Fauſtina* and *Cuzzoni*, are *Selvai*, or *Maria Maddalena Frigeri*, *Anna Ciro*, *Giuſtina Turcotti*, *Cereſina*, and *Lancetti*. A young woman called *La Roſa*, has been for ſome years inſtructed in muſic here at the expence of the elector of *Bavaria*, and great things are expected from her. Mr. *Handel*, who at preſent reſides at *London*, the above-mentioned *M. Haſſe*, *Nicola Porpora*, director of the band of muſic in the hoſpital of incurables at *Venice*, *Giovanni Porta*, of the chapel of the hoſpital *della Pietà* at *Venice*, *Geminiano Giocamelli*, and

Other female ſingers now living.

Compoſers.

* *Farinelli* was at laſt prevailed upon in the year 1734, to go to *England*, when an offer was made him of an annual allowance of two thouſand five hundred pounds ſterling. His ſtay at *London* was not long; for he had ſtill more advantageous offers made him by the *Spaniſh* ambaſſador, to engage him to go to *Madrid*, that his muſic might ſometimes divert the melancholy into which *Philip* V. was then fallen.

† 447 *l.* 18 *s.* 4 *d.* § 616 *l.* 8 *d.* ‖ About 500 *l.* ſterling.
‡ About 1000 *l.* ſterling. + 5000 *l.* ſterling.

Luca

Luca Antonio Predieri are highly celebrated as excellent compoſers of muſic.

Interludes which conſiſt of drolleries of all kinds, accompanied with ſuitable ſongs, are introduced between the acts of the opera on the *Italian* ſtage, to divert the audience. Ballads and dances are alſo frequently exhibited, in which the two ſiſters of the name of *Galetti*, and *Aquilante* a famous dancer, perform with great applauſe. But theſe ballads are not to be compared with the opera-dances at *Paris*; for *Cammargo*, who is now in that city, has no equal for the ſolemn dance. *Interludes.*

In the printed *Italian* opera's, it is well known, that the authors ſeldom fail to fill the firſt page with a devout and ſolemn proteſtation that they are true catholics in their hearts; and that the words *Idolo*, *Numi*, *Deità*, *Fato*, *Fortuna*, *Adorare*, and the like, which they were obliged to make uſe of, are to be looked upon only as poetical fictions. *Ridiculous proteſtation of the authors of printed* Italian *opera's.*

If a traveller cannot contrive to be at *Venice* in carnaval time, the beſt way to retrieve that loſs, is ſo to order his route as to be there about *Holy-Thurſday*; or if one of the two muſt be omitted, I would adviſe it ſhould be the carnaval. For the aſcenſion feſtival affords all the diverſions of the carnaval, as maſquerades, opera's, *&c.* excepting the ridotto's and the diſſolute revels about the cloſe of the latter. But to a perſon of any taſte, the loſs of thoſe extravagant feſtivities is ſufficiently compenſated by the delightfulneſs of the ſeaſon, the annual fair, and the ſolemnity of the *Doge*'s marriage with the ſea. The annual fair begins on the *Sunday* before *Aſcenſion-day*, and laſts till *Whitſunday*. During this fair, St. *Mark*'s Place is taken up with booths ſo arranged as to form ſeveral ſtreets; and all ſorts of goods are expoſed to ſale at the ſhops in the little ſtreets called *Le Mercerie*, near the *Piazza di S. Marco*. On *Aſcenſion-eve*, veſpers are performed with great pomp and ſplendor, and the pretended miraculous blood of *Chriſt*, with other remarkable relicks kept in St. *Mark*'s treaſury are expoſed to public view in the great church, which is dedicated to that ſaint. *Diverſions of the feſtival of the Aſcenſion.* *Annual fair.*

On *Aſcenſion-day*, about ten o'clock in the morning, the ſignal being given by a diſcharge of great guns and ringing of bells, the *Doge*, or if he happens to be indiſpoſed, the *Vice-doge* (who is always one of the ſix *Conſiglieri*) goes on board the *Bucentoro* or *Bucentaur*, and, accompanied by ſeveral thouſand barques and gondola's, a great number of gallies finely ornamented on that occaſion, and the ſplendid yachts of foreign ambaſſadors, is rowed out to ſea about two hundred paces, between the iſlands of St. *Eraſmo* and *il Lido di Malamocco*. The patriarch, (who on this day, according to an ancient cuſtom, in commemoration of the ſimple diet of the primitive clergy, is entertained in the *Olivetan* convent, on the iſland of St. *Helena*, with cheſnuts and water) and ſeveral of the *Marriage of the* Doge *with the ſea.*

dignified clergy come on board the *Bucentoro*, and preſent the *Doge* and *Signoria*, as they paſs, with artificial flowers or noſegays, which, at their return, they make preſents of to their acquaintance. The *Doge*, at his putting off and return, is ſaluted by the cannon of a fort on the *Lido*, of the caſtle on the iſland *Raſmo*, or *Eraſmo*, and with the ſmall arms of the ſoldiers, who are drawn up along the *Lido* ſhore. Theſe iſlands lie about two *Italian* miles from the city; and an eminence on the iſland of *Lido* affords a diſtinct view of this pompous proceſſion, and of the vaſt number of boats, *&c.* which cover the ſurface of the water, and make a beautiful appearance. In the mean time ſeveral hymns are performed on board the *Bucentoro*, by the band of muſic belonging to St. *Mark*'s church, and ſeveral prayers appointed for the occaſion are read or ſung, till the *Doge* has paſſed the two forts of *Lido* and St. *Eraſmo*; and then he proceeds a little farther towards the *Lido* ſhore, the ſtern of his barge being turned towards the main ſea. Here the *Patriarch* pours into the ſea ſome water, which has been conſecrated with particular prayers, and is ſaid to have the virtue of allaying Storms and the fury of the waves. After this the *Doge* drops a gold ring into the ſea, through a hole near his ſeat, at the ſame time repeating theſe words, *Deſponſamus Te Mare, in ſignum veri perpetuique dominii*; *i. e.* 'We eſpouſe thee, 'O ſea, in ſign of our real and perpetual dominion over thee.' The ring indeed is of gold, but is plain, and without any ſtones; ſo that it cannot be of any great value. This ceremony is ſaid to have been firſt inſtituted by pope *Alexander* III. in gratitude for the good offices which the *Venetians* had done him. For under the *Doge*, *Sebaſtiano Ziani*, they defeated and took priſoner *Otho*, ſon of the emperor *Frederic* I. The truth of the whole ſtory is dubious; but the circumſtance of the emperor's purchaſing the Pope's pardon, with the ſcandalous ſubmiſſion of lying down and ſuffering the Pope to tread on his neck, is without any foundation *. However, on this day prints repreſenting this extraordinary tranſaction, and paltry poems on the ſame ſubject are publicly carried about and ſold at *Venice*.

Origin of this ceremony.

Fable of the Pope's treading on the neck of Frederic I. *exploded.*

* The authorities on which the whole is grounded has been overthrown by *Majus* and *Heumann*. *Nauclerus* ſeems to be the firſt who invented this fable, and was blindly followed by *Schedel*, *Sabelicus*, and other credulous writers. This ſtory is ſtill the more ſuſpicious, as none of the writers of that time take notice of it; and even *Romualdi*, biſhop of *Salerno*, who ſeems to have been preſent at the interview, is wholly ſilent as to this remarkable circumſtance. Beſides, the Pope, who, in his letters to the biſhops of *York* and *Durham*, gives a circumſtantial account of the reconciliation, ſays not a word of this affair, which muſt have highly flattered his vanity. Others mention it in very obſcure terms, and obſerve, that *Frederic* I. was of a character little diſpoſed to make ſuch a ſcandalous ſubmiſſion. [Perhaps the author's prejudice in favour of the head of the empire makes him reject this ſtory, as the arguments he uſes to confute it are not ſufficient to convince impartial perſons.]

How

How far the power of the *Venetian* republic over the *Adriatic* extends, I ſhall not pretend to determine; but it is certain that the Pope could not transfer to others what did not belong to him. Beſides, it ſeems ſtrange that the imperial ambaſſador, without the leaſt form of proteſtation, not only aſſiſts at this ceremony, but together with the *French* ambaſſador accompanies the *Doge* in the *Bucentaur*. As for the *Spaniſh* ambaſſador, he has never appeared at any public ceremony, ſince the *Venetians* decided the conteſt about precedency between him and the *French* miniſter in favour of the latter.

The *Doge* in his return goes aſhore at the iſland of *Lido*, where he hears maſs performed by the patriarch in St. *Nicholas*'s church. In the evening the principal members of the council, and all who attended the *Doge* in the *Bucentaur*, are entertained at the *Doge*'s palace; where the deſert, which repreſents *gondola's*, forts, *&c.* is expoſed the whole day to the admiration of the populace.

Etymology of the word Bucentoro.

The word *Bucentoro* is ſaid to derive its origin from the firſt veſſel uſed for this ſolemnity, which had the image of a *Centaur* carved on it. *Bu*, in the ancient language of this city ſignified huge, or great; and this alſo was the import of the *Greek* particle Βα, as appears from *Varro*, *de Re ruſticâ* *.

Three ſuch veſſels are ſhewn in the arſenal. The oldeſt of theſe was built in the year 1520, the ſecond in 1605, and the third about two years ago. It is natural to ſuppoſe that theſe barges have gradually improved in ſplendor and magnificence year after year.

Deſcription of the Bucentaur.

The neweſt *Bucentoro* is a kind of *Galeaſs* a hundred feet in length, and twenty broad. It has forty-two benches for the rowers, which are concealed under the two great cabins, and on every bench are four rowers. The *Bucentoro* is not manned with galley-ſlaves, but with men belonging to the arſenal, who, on this occaſion, are allowed an extraordinary pay. The *Bucentoro* is never brought out of the arſenal, but for theſe eſpouſals, being there kept dry under cover; from whence it is launched about eight days before *Aſcenſion-day*, and remains on the water about eight days after the ceremony.

The ſculpture on the *Bucentoro* repreſents the Pagan ſea-gods, the water-nympths, rivers, ſea-monſters, ſhells, *&c.* with the ſtatues of Juſtice, Truth, Fidelity, Vigilance, Peace, Plenty, *Apollo* and the nine Muſes, the twelve Months, and ſeveral other emblematical figures. The

* *Lib.* ii. *c.* 5. *Novi*, *Menas*, *majeſtatem boum*, *& ab his dici pleraque magna*, *ut* βουκον, βεδιψος, βελιμος, βωπις. βουκον is a kind of large fig, βελιμος denotes extreme and inſupportable hunger, βεδιψος, a violent thirſt, βωπις, a perſon with large eyes. Theſe inſtances ſhew the injuſtice done to *Homer*, when he is cenſured for calling a goddeſs, whoſe beauty he intends to extol, *Ox-eyed*, as βωπις is generally rendered.

gilding was performed by *Giovanni Adami*, a *Venetian*, and coſt about ten or twelve thouſand *Ducati d'argento* *. It is true, the *Bucentoro* is very beautiful in its kind; yet it muſt be owned that the king of *Great Britain*'s chief yacht makes a much more ſplendid and nobler appearance, though it did not coſt near ſo much as the former.

When the *Bucentoro* goes out, it has three officers on board, who are ſtyled admirals. One is called *Ammiraglio dell' Arſenale*, the ſecond *Ammiraglio del Porto del Lido*, and the third *Ammiraglio del Porto di Malamocco*; but the firſt is inveſted with the command of the veſſel, and takes a moſt ridiculous oath, that he will bring the *Doge* ſafe and ſound back to the city, in ſpite of wind and weather. Indeed, he is in little danger of forfeiting his oath, as the ſolemnity is deferred till the enſuing *Sunday* if a briſk gale happen to blow. This caution either proceeds from an exceſſive care for the ſafety of the *Doge* and the *Signoria*, or ſuch an opportunity is readily embraced for detaining the great numbers of ſtrangers, who reſort hither from the *Terra ferma*, as long as they can, that they may ſpend the more money in the city.

Rowing matches, or water-races.

On *Aſcenſion-day* in the afternoon, ſeveral hundreds of boats and *gondola's* may be ſeen rowing for wagers on the *Corſo* or *Canale di Murano*. And their dexterity in keeping clear of each other, tacking about, *&c.* is very ſurprizing. In moſt of the *gondola's*, on this day, there are maſques and muſic; and there appears an univerſal emulation among them who ſhall divert themſelves moſt.

Called Regatta.

When any foreign prince of diſtinction arrives at *Venice*, the republic generally entertains him with a *Regatta* or rowing matches of *gondola's* on the great canal. The word *Regatta* ſeems to be derived from the *Aurigatio*, or chariot-races of the *Circenſian* games.

Fight betwixt the Caſtellani *and* Nicoloti.

Formerly another diverſion was exhibited at this ſeaſon on a bridge near St. *Barnabas*'s church; which was an engagement betwixt the *Caſtellani* and *Nicoloti*. During this mock battle ſeveral perſons on both ſides are thrown over into the water. This bridge is ſeven common paces broad, eighteen long, and without any fence; and when ſuch an engagement was going to be exhibited, the water under it was made deeper than uſual. The combatants were not allowed to ſcratch or ſeize one another, but only to ſhew their ſtrength and addreſs with their arms and fiſts. But this diverſion has been ſuppreſſed for ſome time, having once occaſioned a dangerous tumult; when the populace aſſaulted with ſtones the houſes where the nobles were poſted to view the battle and encourage the combatants.

Venice, May, 1730.

* About 2000 *l.* ſterling.

LETTER

LETTER LXXIV.

Of the *Doge*, the Senate, the Nobility, the Inquiſition, the Police, the Ducal-Palace, the *Piazza di S. Marco*, or St. *Mark*'s Place, the Mint, the Public Library, the great Arſenal, and military Forces at *Venice*.

SIR,

THE form of government in the republic of *Venice*, has been ſo fully deſcribed by *Sanſovino*, *Didier*, *Amelot*, and others, that it would be ſuperfluous to enlarge on it here. *Government.*

The *Doge* is very juſtly ſaid to be *Rex in purpura*, *Senator in curia*, *in Urbe captivus*, *extra urbem privatus*. 'A king as to his robes, a ſenator 'in the council-houſe, a priſoner within the city, and a private man 'out of it.' His ſons and brothers are excluded from all conſiderable offices, and incapable of being ſent on embaſſies as long as he lives; and, without the ſenate's conſent, they are not to accept of a fief from a foreign prince, or a benefice from the Pope. Even the *Doge* himſelf, is not to marry the ſiſter or relation of a prince, without the permiſſion of the *Gran Conſiglio*, or great Council. On his demiſe, his adminiſtration is ſtrictly enquired into, and frequent opportunities taken of laying a heavy fine on his heirs for his male-adminiſtration. Even in his life-time he is ſubject to the decrees of the ſtate-inquiſition; the preſident of which may at all hours, go into his moſt ſecret cloſets, and ſearch his bed and all his writings, while the *Doge* dares not expreſs the leaſt diſguſt or reſentment. In ſtate affairs he cannot do the leaſt thing, nor go out of the city without the conſent of the ſenate; and during his ſtay on the *Terra ferma*, he is looked upon as no more than a private gentleman. *The* Doge. *His power limited.*

The yearly revenue of his office amounts to about twelve thouſand dollars*, and half of this ſum is expended on the four † entertainments which he is obliged to give every year. The *Doge* is not to accept of the leaſt preſent from a foreign prince; neither can he reſign, though he may be depoſed; and inſtances are not wanting of ſeveral *Doges*

* About 2000 *l.* ſterling.

† Namely, on St. *Stephen*, and St. *Mark*'s days, on the feſtival of the *Aſcenſion*, and on the 15th of *June*, in commemoration of a conſpiracy detected in the year 1310.

who

who were condemned to loſe their lives, or to be deprived of their ſight.

If it were not a flagrant truth that the human heart idolizes every thing which has a ſplendid exterior, we ſhould conclude, that the dignity of a *Venetian Doge*, under ſuch diſagreeable circumſtances, would be rather avoided, than eagerly ſought after. The ſtate and retinue of the *Doge*, on all public occaſions, is indeed very magnificent. He is the preſident of all councils; and in the great council he has two votes. All the courts ſtand up in his preſence, and pay their obeiſance to him. On the other hand, he never riſes from his ſeat, nor takes off his cap or *corno*‡, except on the elevation of the Hoſt at maſs, before a prince of royal blood, or a cardinal, to whom he alſo gives the right-hand. His name is alſo ſtamped on the money of the republic. All public letters and credentials are directed to the *Doge*, and anſwered in his name. He has alſo the nomination of the *Primicerio*, or dean of St. *Mark*'s, as likewiſe of the canons of that church. He fills up the lower offices belonging to the palace, creates knights, and has ſeveral other privileges of that kind.

Election of the doge. In order as much as poſſible to prevent all intrigues in the election of a *Doge*, the ceremony is conducted in the following manner: Upon the demiſe of a *Doge*, the whole *gran conſiglio*, or great council, is convened, except the members under thirty years of age, who are excluded on this occaſion. A number of balls equal to the number of perſons preſent (which often amounts to above a thouſand) are put into a veſſel; thirty of which are gilt with gold, and the reſt only ſilvered over. Every one of the nobles preſent, according to his ſeniority, draws a ball; and they to whoſe ſhare the thirty golden balls are fallen, withdraw into a private room, in order to continue the election. But in drawing the golden balls, leaſt two or three perſons of the ſame family ſhould happen to be appointed electors, all the relations of any nobleman who has drawn a gilt ball are obliged to withdraw; and for every perſon that departs on this account, a ſilver ball is taken out of the veſſel, that there may be none remaining, as all the balls are to be drawn out of the veſſel. After this, the thirty electors who had drawn the golden balls, draw a ſecond time out of another veſſel, in which there are one-and-twenty ſilver, and nine golden balls. The nine who draw theſe golden balls chooſe forty other electors, all of different families, but are allowed to name themſelves of the number; and as all theſe nine cannot chooſe an

‡ When the *Doge* is ill, and his place ſupplied by one of the ſix *conſiglieri*, the *Vice-doge*, though he does not wear the robe, nor ſit in the ſeat, never pulls off his cap to any perſon but thoſe mentioned above.

equal number of electors, each of the four persons who draw first has the privilege of choosing five persons, and each of the remaining five names four new electors. In the next place, these forty electors draw from a vessel, in which are twenty-eight silvered, and twelve gilded balls. To those who draw the latter is annexed the right of choosing twelve other electors, of whom the senior nominates three, and each of the remaining eleven choose two, so that the whole number is twenty-five. These again, by drawing gold and silver balls as before, are reduced to nine; each of these nine nominates five persons, who make forty-five, who are likewise reduced by lot to eleven. Lastly, these eleven nominate forty-one other electors, the eight seniors naming four each, and the remaining three choosing but three persons each These forty-one nobles being (as in the foregoing elections) confirmed by the great council, are locked up in a particular apartment of the ducal palace, where they are confined till they have chosen a *Doge*. In the mean time they are treated pretty much in the same manner as the cardinals in the conclave; but the time of their confinement here is not so long: for the preliminary elections, *&c.* with the nomination of the last one-and-forty electors, are generally dispatched in two days, and the election of a *Doge* is generally brought about in seven or eight days more. He that is elected *Doge* must have twenty-five voices, out of the forty-one, in his favour.

When a person is elected *Doge*, he is not permitted to decline the office. Of this there was an instance in 1368, when *Andrea Contareni* made some difficulty of accepting the dignity, and was threatened with banishment and confiscation of goods, unless he immediately consented to take upon him the office, in consequence of his election.

Great council. *The senate, or* pregadi.

All the nobless, who are about sixteen hundred in number, have a seat in the great council. The senate, or the *pregadi*, consists of two hundred and fifty members, and is the chief college; having the power of making war, peace, and foreign alliances, with the disposal of all offices by sea and land. The senate also appoints embassadors, fixes the value of money, and imposes duties and taxes for the service of the state. These two colleges, namely, the great council, and the senate, meet on *Sundays* and holidays in the palace. The time of their meeting, during the summer season, is in the morning, and the afternoon in winter.

Ballottatione.

The votes are not collected in the colleges with a regularity becoming such august assemblies; for the charity-boys, or *ballotini*, make a great bustle in running about to distribute the balls, or to put them again into the boxes. These boxes are called *bossoli*, and are painted half green and half white; and when the senator's hand is put in the balloting-box, the

the perſon that ſits next cannot perceive on which ſide of the partition, which divides the box in the middle, he puts the ball. The balls are all white. The balloting being ended, the drawers, of which there are two alſo of different colours in every box, are taken out, and the number of votes are carefully reckoned up. The balls in the white drawer denote the votes for, and thoſe in the green the votes againſt the queſtion.

In order to ſee the great council and the *pregadi* ſitting, a perſon muſt give a few ſhillings, and leave his ſword at the door; for the *nobili* themſelves are prohibited, under pain of death, from coming into the council-room armed with any weapon.

Want of cleanlineſs What is no leſs ſurpriſing than offenſive to a ſtranger, is the diſagreeable ſmell of urine, *&c.* which is always very ſtrong between the council-houſe and the ſenate-houſe, for want of water and cleanlineſs.

How tumults are prevented. Whilſt the council is ſitting, the lower gates of the palace are ſecured, and ſome of the *procurators* of St. *Mark*, from a *logietta*, or little gallery in St. *Mark*'s tower, keep a look-out, and give notice of the leaſt appearance of an inſurrection. The palace alſo, in caſe of ſuch an exigency, is provided with a ſmall armory.

The *Doge*, with his ſix *conſiglieri*, who conſtitute the *ſignoria* and *conſiglietto*, together with a few other ſenators, ſit on a place that is raiſed ſomething above the reſt; the latter being ſeated on benches or forms of an equal height, like thoſe which are ſeen in many Proteſtant churches. In the great council ſeveral things are tranſacted by committees, *&c.* becauſe the members are ſo numerous.

Il Pien Collegio. The third council is *il Pien Collegio*, which conſiſts of the *Doge*, his ſix counſellors, the *Capi della Quarantia Criminale*, the *Savii Grandi*, the *Savii di Terra ferma*, and the *Savii de gl'ordini*. In this council letters and inſtruments relating to the ſtate are read, embaſſadors are admitted to audience, and other important affairs are tranſacted.

Savii. The *Savii* are a kind of public inſpectors, or conſuls. One of the *Savii di Terra ferma* has the care of muſtering the ſoldiers of the republic, and ſuperintends their marches, raiſes new levies, *&c.* Hence he is called *Savio alle Scritture*.

Il Conſiglio di Dieci, *or council of ten.* *Il Conſiglio di Dieci* conſiſts of ten counſellors, the *Doge*, and his ſix *conſiglieri*. This court decides all criminal caſes without appeal, and is greatly dreaded for its ſeverity, as its power extends even to the *Doge* himſelf. This council is particularly diſtinguiſhed by the title of *il Excelſo*, or the high council.

Procurators *of St.* Mark. The *procurators* of St. *Mark* were at firſt appointed only as commiſſioners to ſuperintend the building of the church; but, in time, wills,

guardianſhips, *piæ cauſæ*, and making a proper proviſion for the poor, fell under their juriſdiction. This office is reckoned the more conſiderable, becauſe it is held for life. The *procurators* of St. *Mark* are at preſent but nine in number: when the ſtate is diſtreſſed for money, the title may be acquired by advancing a conſiderable ſum.

Political or ſtate inquiſition.

Il Tribunale dell' Inquiſizione, or ſtate-inquiſition, conſiſts of three preſidents, who keep a very watchful eye over the ſafety of the republic; ſo that it behoves every prudent perſon to be upon his guard, and to obſerve the ſtricteſt caution in talking of ſtate affairs at *Venice*. The nobility are forbid to hold any converſation with embaſſadors, or foreign miniſters; but at *ridotto's* and balls this order is frequently tranſgreſſed under the convenient diſguiſe of maſques.

Denuncie Secrette.

For ſtill greater ſecurity of the ſtate, the heads of lions or leopards are carved in the wall on ſeveral parts of the ducal palace, with their mouths open, to receive billets or informations of any plot or contrivance againſt the public tranquility, or other matters which it imports the ſtate to be informed of. Behind theſe mouths are placed boxes to receive the notes, of which the inquiſitors alone have the keys. Such informations require no ſignature, but are generally anonymous; and if a reward is expected, the informer may at any time make himſelf known by producing a piece of paper torn from the billet put into theſe *Denuncie ſecrette*, as they are called, ſo as to tally with it. It is left entirely to the wiſdom and integrity of the inquiſitors to determine how far ſuch informations are to be relied on.

The eccleſiaſtical inquiſition.

Il Tribunale della S. Inquiſizione, or the Holy Inquiſition, falſely ſo called, (for erecting which, the Pope has at laſt extorted the conſent of the republic, after a long oppoſition) conſiſts of the Pope's nuncio, the Patriarch, the Inquiſitor, and three *Aſſiſtenti*, or lay-aſſiſtants, nominated by the Republic. The power of this tribunal, ſo formidable in other popiſh countries, is here confined within proper limitations by the republic; and when things of moment are tranſacted in the court of inquiſition, the *Aſſiſtenti* (without whom nothing can come under deliberation) give notice of it to the ſtate. As for what relates to the *Jewiſh* or *Greek* religion, witchcraft, *&c.* it does not come under the cognizance of this inquiſition, whoſe vigilance is confined to hereſy, and the abuſe of the ſacraments.

Liberty allowed to Proteſtants.

In conſequence of this regulation, Proteſtants at *Venice* are not only indulged in the private exerciſe of their religion; but here are alſo not a few ſuch ſectaries, as even among Proteſtants would be called to account for ſome of their tenets, who are ſuſpected to be *Pietiſts*, as they are called. The *Lutherans* belonging to the *German* factory maintain a preacher here, who dreſſes in a lay habit, and calls himſelf counſellor

to the duke of *Sax-Meinungen*. This the republic connives at; and the Proteſtants, on their ſide, omit ſinging hymns in their aſſemblies. They uſed formerly to bury their dead on the *Lido*; but within theſe few years the *German* houſe has purchaſed of the monks of St. *Chriſtopher* a piece of ground that belonged to the convent for that purpoſe.

The Hoſt carried without any proceſſion.

Such as ſcruple to kneel at the Hoſt need be under no apprehenſions at *Venice*, where, by reaſon of the narrowneſs of the ſtreets, and the many canals, it is carried privately to the ſick.

Regulation of dreſs.

Here is a particular college inſtituted, to whoſe care the regulation of dreſs is committed by the republic. None are exempted from the juriſdiction of this college but noblemen's wives for the two firſt years after their marriage, who are called *noviziate* during that time, and ſtrangers. The former are no farther indulged than in wearing a pearl necklace, and a gold fringe at the bottom of their gowns; and in giving their gondaliers ribbons to wear on their caps. But here alſo, as in other countries, the women are connived at in this reſpect; particularly the courteſans, who readily find patrons, under whoſe protection they treſpaſs againſt this ſumptuary law with impunity; though there is ſometimes an inſtance of one or two being fined on that account. It is probably owing to the great number of perſons who offend againſt this law that it is not ſtrictly put in execution *.

All the *nobili* wear black, and the importation of foreign cloth is totally prohibited. I have already taken notice of the black lining of the gondola's; but this ordinance is limited to thoſe belonging to the city of *Venice*: for the *Venetian* ſubjects on the *Terra ferma*, or main land, are at full liberty as to this article.

Nobili, *or nobility*:

Caſimir Freſchot has publiſhed a particular liſt of the noble families at *Venice*. They are divided into four or five claſſes. In the firſt claſs the following families are ranked, *viz.* the *Contarini*, *Moroſini*, *Badouari*, *Tiepoli*, *Michieli*, *Sanudi*, *Gradenighi*, *Memmi*, *Falieri*, *Dandoli*, *Polani*, and *Barozzi*, who are compared to the twelve apoſtles. Next to theſe are reckoned four other families, called the four evangeliſts, namely, the *Giuſtiniani*, *Cornari*, *Bragadini*, and *Bembi*. The *Contarini* and *Moroſini* families are the moſt illuſtrious and powerful; and the former has been ſubdivided into more than fifty branches. When the republic is at war, a perſon may purchaſe a patent of nobility for a round ſum of money: however, ſuch upſtart families have hitherto been excluded from the chief poſts in the republic. As ſoon as a nobleman has a le-

* *Tacit. Annal.* iii. *Omittere potius prævalida & adulta vitia, quàm hoc aſſequi, ut palam fieret, quibus flagitiis impares eſſemus.* 'It is more prudent to overlook ſuch faults as prevail and 'have taken deep root, than publicly to expoſe thoſe enormities which we are not able to 'ſuppreſs.'

gitimate

gitimate ſon born, he cauſes his name to be entered in the *Libro d'Oro*, as it is called, without which circumſtance the child cannot be looked upon as of noble extraction. If a noble *Venetian* marries a *cittadina*, or citizen, it proves of no detriment to his iſſue. The *cittadini* are thoſe who are deſcended from the noble families, which formerly, at the reformation of the ſtate, were excluded from having a ſhare in the government; and among theſe are alſo claſſed the rich merchants, lawyers, phyſicians, notaries, and the glaſs-makers of *Murano*. If a nobleman marries a woman of low birth, who is not of the *cittadini* claſs, the children of ſuch a marriage forfeit their nobility. It was on this account that *Cornaro*, one of the *procurators* of St. *Mark*, and father of the learned *Carnaro*, was obliged to ſave the forfeiture of nobility, which his children whom he had by his marriage with a gondelier's daughter muſt have undergone, by paying a conſiderable fine. *Cittadini.*

If a nobleman declines an office to which he has been elected, he is obliged to pay a fine of two thouſand ducats, and is excluded from the great council, and likewiſe from the *Broglio*, for the ſpace of two years. The *nobili* are not allowed to hold any lands or fiefs on the *Terra ferma*; but gardens and houſes of pleaſure are not included in this prohibition. A noble *Venetian* who enters into holy orders, is excluded *ipſo facto* from the great council, and all public employments; and this law extends even to ſuch as are made knights of *Malta*. None of the nobility muſt take preſents, penſions, or receive any order of knighthood from foreign ſtates. The relations of ſuch *Venetians* as are cardinals, are excluded from all deliberations in the council relating to eccleſiaſtical affairs. No one muſt congratulate any perſon on his obtaining a poſt in the government, except he is promoted to be *Doge*, or *procurator* of St. *Mark*, nor ſollicit any judge but in criminal proceſſes. No perſon enjoys more than one office at the ſame time, be it ever ſo inconſiderable. In the diviſion of hereditary eſtates, the eldeſt ſon of a noble *Venetia* has no advantage over his younger brothers, by which means ſeveral families are reduced to poverty; eſpecially as they are not allowed to mend their circumſtances by trade or commerce. It is hardly credible what a mean appearance ſeveral perſons among the nobility make in the ſtreets of *Venice*, by the ſhabbineſs of their dreſs, *&c.* Many of them are not able to keep a ſervant; ſo that they are obliged to buy their proviſions even in the market, and carry them home along the public ſtreets. When there are ſeveral brothers in a family, in order to prevent their falling thus into contempt by their poverty, only one of them marries: But by this practice not only the increaſe of the nobility is hindered, but likewiſe a great many ſcandalous vices are propagated among the reſt of the brothers, which are committed at *Venice* in a moſt flagrant manner,

Miſtreſſes kept in common. without ſhame or concealment. Keeping a miſtreſs is looked upon as an undoubted privilege belonging to a noble *Venetian*; and when one, by reaſon of his poverty, cannot keep a miſtreſs for his own uſe alone, he enters into a copartnerſhip with three or four other indigent perſons, who all contribute to ſupport her, and enjoy her company in their turns. Criminal pleaſures are proſecuted with ſuch licentiouſneſs at *Venice*, and the conſequences ariſing from ſuch indulgences ſo common, that it is thought hardly worth while to apply for a cure; eſpecially as the climate is ſo favourable for ſuch diſorders.

Rudeneſs of ſeveral noblemen. The nobility are far more converſible out of *Venice* than within the city; for here they are far from concealing the high opinion they have of their own power and rank; which betrays many of them into a rude and unpolite, not to ſay indecent behaviour. As for inſtance: at opera's and plays they not only throw the rind of oranges and other fruit which they eat, but likewiſe even ſpit from the boxes on ſuch as ſit below in the pit. For which reaſon it is beſt for ſtrangers, who would avoid being ſubject to this inconveniency, to ſit in the boxes.

The Doge's palace. The ducal palace was very much damaged by two fires which happened in 1573 and 1577, when the loſs, with regard to the fine paintings, was irretrievable; but the palace has been repaired, and ſeveral buildings, which are furniſhed with fine pictures, have been added to it.

Statue of Franceſco Maria *duke of* Urbino. In the court of the palace ſtands a marble ſtatue of *Franceſco Maria*, duke of *Urbino*, who was General of the *Venetian* army in 1536. It was cut by *Giovanni Bandini*, a *Florentine* ſculptor, and was formerly erected at *Peſaro*; but was afterwards ſent hither as a memorial of his grandfather by *Franceſco Maria* II. duke of *Urbino*, who died without heirs, and left his eſtate to the papal ſee. Over it are the following words cut in *Pietra di paragone*, or touch-ſtone:

Franciſco Maria I. Urbini Duci
Reip. Copiarum imperatori, Piſauri
Erecta, à Franciſco Maria II.
Poſteritatis orbitate, Venetæ pietati
Commendata
S. C.
M. DC. XXV.

'To *Franceſco Maria* I. duke of *Urbino*, general of the forces of the 'republic, this ſtatue was firſt ſet up at *Peſaro*; but *Franceſco Maria* II. 'leaving no iſſue behind him, recommended this monument of his 'illuſtrious father to the care of the *Venetian* ſenate, who erected it in this 'place in the year 1625.'

Not far from hence, towards St. *Mark*'s church, are the marble ſtatues of *Adam* and *Eve*, by *Andrea Riccio* of *Padua*; and over-againſt theſe, on the ſteps leading up to the palace, are *Mars* and *Neptune*, by *Sanſovino*. Both theſe ſtatues are by the vulgar called Giants, and are a great ornament to the *Perron*, on each ſide of which is alſo a baſket, full of fruit, cut in fine marble. Hard by in the gallery which goes round three ſides of the palace, is the following inſcription, being a monument to the memory of *Henry* III. King of *France*, in red letters on gilt braſs. *Statues of Adam and Eve, &c.*

Henricus III. *Galliæ Rex &* I. *Poloniæ Chriſtianiſſ. accepto de immatura Caroli* IX. *Galliæ Regis, fratris conjunctiſſimi, morte triſti nuncio, è Polonia in Franciam ad ineundum Regnum hæreditarium properans, Venetias Anno Salut. MDLXXIV. XIIII. Calend. Auguſt. acceſſit, atque ab Aloyſio Mocenigo Sereniſſ. Venetorum Principe, & omnibus hujuſce Reipubl. Ordinibus, non modo propter veteris amicitiæ neceſſitudinem, verùm etiam ob ſingularem de ipſius eximia virtute atque animi magnitudine opinionem, magnificentiſſ. poſt hominum memoriam apparatu, atque alacri Italiæ propè univerſæ, ſummorumque Principum præſertim, concurſu exceptus eſt. Ad cujus rei gratique Regis animi erga hanc Rempubl. memoriam ſempiternam, Senatus hoc monumentum fieri curavit. Arnoldo Ferrerio Secretioris Conſilii participe, Regio apud Remp. Legato id etiam poſtulante.* *Monument of Henry III. King of France.*

'*Henry* the moſt chriſtian King, of *France* the third, and of *Poland*, 'the firſt of that name, who upon receiving the melancholy news of the 'untimely death of *Charles* IX. King of *France*, his moſt dear brother, 'in his journey from *Poland* to *France* to take upon him his hereditary 'kingdom, came to *Venice* on the 19th day of *July* 1574; where he 'was received by *Aloyſi Mocenigo* the moſt ſerene *Doge* of *Venice* and all 'the orders of this republic with the greateſt ſplendor and magnificence 'known in the memory of man, amidſt the joyful acclamations of al-'moſt all *Italy*, and eſpecially its moſt illuſtrious princes, who reſorted 'to this city. The ſenate erected this monument as a laſting memorial 'of this tranſaction, and the great eſteem which that monarch expreſſed 'towards this republic, *&c.*'

The *Scala Aurea*, or golden ſtair-caſe, is decorated with ſtucco-work and fine paintings. A great number of the latter are to be ſeen in the apartments, for the moſt part repreſenting the noble exploits of the *Venetians*, or the happineſs of their government. The painters *Giovanni Contarino*, *Carletto Calliari*, *Marco Titiano*, *Domenico Tintoretto*, *Paolo Veroneſe*, *Giacomo Palma*, *Civetta*, *Girolamo Baſſi*, *Franceſco Baſſano*, *Albert.* Scala Aurea. *Paintings in chambers.*

Albert Durer, and other celebrated painters have here given admirable ſpecimens of their ſkill.

The Sala di Pregadi.

In the middle of the cieling of the *Sala del Conſiglio di Pregadi*, the republic of *Venice* is repreſented above the clouds and ſurrounded with a multitude of gods, while the *Tritons* and *Nereids*, at *Mercury*'s command, bring ſhells, coral, pearls, *&c.* and preſent them to her as the queen of the ſea. This is one of *Tintoretto*'s beſt pieces. But here I muſt not omit another piece of painting by the ſame maſter in one of the apartments, which exhibits *Jupiter* with ſeveral other gods conducting *Venice*, in order to lay the foundation of its power and grandeur in the *Adriatic* ſea; in which the artiſt has given the god ſuch a glory round his head, as is uſually painted round that of our Saviour. I am very ſenſible that the ancient Pagans uſed to adorn the heads of their gods with ſuch a *nimbus*, or glory; but in modern times it is ſomething uncommon to diſtinguiſh any other figures, but that of *Chriſt* or the Saints, with this ornament.

Jupiter *with a* nimbus, *or glory round his head.*

Account of Tintoretto *the painter.*

Tintoretto's proper name was *Giacomo Robuſti*; but he is commonly called *Tintoretto*, becauſe his father was a dyer (in *Italian Tintore*) by trade. His daughter *Maria Tintoretta* painted good portraits, and, according to *Le Comte*, married a *German* of fortune.

A picture in the chapel.

Over the door leading to the *Capella del Pregadi*, is a repreſentation of the dead body of *Chriſt* painted by *Tintoretto*; and in the church is to be ſeen a piece of painting of our Saviour converſing with the two diſciples at *Emaus*, by *Titian*. This piece, indeed, is finely executed; but I queſtion whether any intelligent perſon will think that the following circumſtances are introduced in it with propriety, *viz.* one of the diſciples in a pilgrim's habit with a roſary, the innkeeper's noſegay, the ſpread-eagle on the tapeſtry of the room, the wine-glaſs and the coarſe bread on the table; and laſtly, a dog ſnarling at a cat under the table.

Faults in a painting by Titian.

Some account of him.

Titiano Veccelli, the celebrated painter, was deſcended from a noble family though in mean circumſtances, and was born at *Cadore* (in *Latin Cadubrium*) ſituated on the banks of the river *Piave* in 1477, and died at *Venice* of the plague in the year 1576, and the ninety-ſixth of his age. He was of a very jealous diſpoſition, as appears from the following inſtance. He diſſuaded his younger brother, *Franceſco*, from applying himſelf to painting, and put him to a cabinet-maker, merely becauſe he obſerved that the young man had ſuch a genius for painting, that if he had continued his application to that art, he would at leaſt have equalled, if not ſurpaſſed *Titian*. To the ſame motive his diſcharging *Tintoretto*, who was one of his diſciples, is attributed.

The Sala del Gran Conſiglio.

The *Sala del Gran Conſiglio*, is ſeventy-three feet in breadth and a hundred and fifty in length. *Paolo Calliari*, *Leonardo Baſſani*, *Franceſco*

Baſſano, *Tintoretto*, *Andrea Vicentino*, *Paolo Fiamingo*, *Palma*, *Federico Zuccaro*, *Girolamo Gambarato*, *Giulio dal Moro*, and other celebrated painters have in ſeveral pieces repreſented the tranſactions between pope *Alexander* III. and the republic of *Venice*. Among the reſt is a picture of the ſcandalous humiliation of *Frederic Barbaroſſa*, who lays his neck under the Pope's foot *. This picture reſembles that which is to be ſeen in the *Vatican* at *Rome*, only the latter is much larger than the former. In the ſame hall are alſo a great many pieces repreſenting other famous atchievments of the *Venetians*, which are explained by inſcriptions underneath.

Picture of the ſubmiſſion of Frederic I. *to the Pope.*

Before this palace was damaged by fire in 1577, ſeveral pieces painted by the two brothers, *Giovanni* and *Gentile Bellini*, were to be ſeen in the *Sala del Gran Conſiglio* and *La ſala dello Scrutinio*. The ſame artiſts were alſo employed in painting the hiſtory of pope *Alexander* the third's tranſactions with the republic, in the *Sala del Gran Conſiglio*.

Gentile was ſent by the republic to the Grand Signior at the requeſt of the latter, and was well received at *Conſtantinople*. Among other pieces he there painted the decollation of *John the Baptiſt*. But the Sultan, in order to convince him that the neck of the *Baptiſt* was not properly repreſented, ſent for a ſlave, and ordered his head to be ſtruck off in the preſence of *Gentile*, to convince him of his miſtake. This act of barbarity made the painter apprehenſive for his own ſafety; ſo that he did not care to continue any longer in ſuch a country, but returned again to *Venice*, where he died in 1501, in the eightieth year of his age. His brother *Giovanni Bellini* lived ninety years, and died in 1510 †.

Account of the painters Giovanni *and* Gentile Bellini.

The celeſtial glory over the *Doge's* ſeat in the *Sala del Gran Conſiglio*, by *Tintoretto*, is looked upon as an admirable piece. It is painted upon a piece of canvas, which is ſeventy feet by thirty. The fineſt piece among all the paintings in this palace is, the taking of the fortreſs *Zara* in the *Sala dello Scrutinio*, by which *Tintoretto* has perpetuated his fame. In the ſame hall is to be ſeen the laſt judgment, exquiſitely painted by *Palma*.

Fine paintings by Tintoretto.

In this palace is a ſmall arſenal to furniſh arms upon any ſudden inſurrection of the people. Beſides the uſual weapons, with which a vaſt number of cheſts are filled, here are ſome uncommon inſtruments of deſtruction with which *Franceſco Carrara*, the laſt poſſeſſor of *Padua* (who by order of the *Venetian* council was ſtrangled) uſed to take off his enemies

The arſenal of the ducal palace.

* This is a farther proof of the emperor's mean ſubmiſſion, though the author calls it a fabulous ſtory.

† *Le Comte*'s *Cabinet des Singularités d'Architecture, Peinture, Sculpture & Graveure*, Tom. ii.

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in a clandeſtine manner, and ſome *Cauſtra caſtitatis* by which he ſecured the fidelity of his miſtreſſes; *Scanderbeg*'s dagger; a machine by which five hundred lamps may be lighted at once; and two little ſtatues of *Adam* and *Eve*, cut with a knife in an uncommon kind of wood, by *Albert Durer* during his confinement, for which he was rewarded with his liberty. Here is alſo a moſt curious lantern of rock cryſtal, for which a yearly penſion of four hundred ducats was ordered to the inventor and his heirs to the fourth generation. When the great council ſits, the key of this arſenal is laid before the *Doge*, or in his abſence, before the ſenior counſellor.

On one ſide of the palace over againſt the canal called *Rio di Palazzo*, is a kind of dungeon or priſon, ſtrongly ſecured with iron grates. The bridge over which the priſoners are carried from this dungeon to the palace in order to be tried, is called *Ponte de' Soſpiri*, i. e. 'the bridge 'of ſighs.'

Ponte de' Soſpiri.

The Broglio.

The lower gallery of the palace, on the ſide oppoſite to St. *Mark*'s Place, together with the hall under the new *Procuratie*, over-againſt it, is called *Broglio*. This name is derived from the *Greek* word περιβολαιον, which ſignifies a place encloſed with a wall. Hence came the *Latin* word *peribolium*, and in the middle ages *briolium* and *brolium*, which are to be met with in ſeveral authors, and particularly in *Luitprandus*'s embaſſy to *Nicephorus* *.

Theſe galleries ſerve the *Venetian* nobility to walk in at certain hours of the day, there being but little conveniency for walking in this city. According as the ſun ſhines, the nobility remove to the ſhade from one ſide of the piazza to the other; and on the pavement of St. *Mark*'s place, over-againſt the market, is a line of white ſtones to mark out the bounds of the *Broglio*; where no *Venetian*, unleſs he be noble, dares walk while the *Nobili* are preſent. With reſpect to ſtrangers, indeed, they are not ſo ſtrict; but a prudent foreigner would forbear to appear on the *Broglio* at ſuch times, as the noble *Venetians* are not pleaſed when ſtrangers mix with them in this place. For while they walk on the *Broglio*, they generally converſe about ſtate affairs, and form parties for obtaining public employments, &c. Hence the phraſes *far broglio*, and *patire il broglio* are particularly applied to a man who is ambitious and aſpires to public poſts. Probably alſo the *Italian* words *brogliare*, *imbrogliare*, *imbroglio*, and the *French broüiller*, *broüillonerie*, *broüillons*, &c. are derived from

Origin of the words brogliare, brouiller, brigue, &c.

* See *Otto Morena Hiſtor. rerum Laudenſium*, p. 18, 84. *Benedictus Iovius in Hiſtoria Novocomenſi. Ferrarius Epiſt. p.* 129. *Chart. Odolrici Archiep. in append. ad Flodoard. Brul* or *Bryl*, alſo in the old *German* language, ſignifies an incloſed place, or park.

the

the buſtle, cabals, and intrigues which are commonly carried on in this place.

A nobleman, who is excluded from the great council, muſt not appear on the *Broglio*.

The *piazza di S. Marco*, or St. *Mark*'s place is the greateſt ornament of the city. It is a large area; and the ſhorteſt ſide of it extends the length of the ducal palace, and from thence ſouthward for two hundred and forty paces, as far as the canal. The fineſt part of this area is that between the churches of St. *Mark* and St. *Geminiano*; where it is about ſix hundred and eighty feet, or two hundred and ſeventy-four common paces, in length. The breadth is not uniform, being, near St. *Mark*'s church, a hundred and twenty-ſix common paces excluſive of the colonade; but lower down, near St. *Geminiano*, it is but eighty-nine paces broad. *St. Mark's place.*

The moſt conſiderable buildings in St. *Mark*'s place, beſides the ducal palace and the two churches above mentioned, are called *Procuratie*, where the *Procurators* of St. *Mark* reſide. They are divided into old and new. The *Procuratie vecchie* are on the right hand, when viewed from the main entrance to St. *Mark*'s church, and extend to that of St. *Geminiano*; and the *Procuratie nove* take up the other ſide on the left hand. *Procuratie.*

Before St. *Mark*'s church three large poles like the maſts of a ſhip are erected on braſs pedeſtals of curious workmanſhip. On theſe, ſilk colours with the arms of the republic are hoiſted on public days and holydays. That which ſtands in the middle is the oldeſt; and the other two were firſt put up in 1505. Theſe are ſaid to be emblems of the liberty of the republic; but the number three particularly alludes to the ſtates of *Candia*, *Cyprus*, and *Venice*, or as ſome will have it, the *Morea*. However no difference is to be ſeen in the colours.

Near St. *Mark*'s church and on the *Procuratie vecchie* ſide, is a tower with a curious clock; which not only points out the hours and their ſubdiviſions, but likewiſe exhibits the ſigns of the *Zodiac*, with the courſe of the ſun and moon. On certain feſtivals, and eſpecially every hour while aſcenſion fair laſts, the ſtatues of an angel and the three eaſtern *Magi* make their appearance on this clock, and, in paſſing by the image of the Virgin, pay their adoration by bowing their heads. This piece of clock-work reſembles that at *Macerata*; but the images in the former are larger. On the ſpire of this tower are the images of two *Moors*, of braſs, who ſtrike the hours with hammers on a large bell. *A curious clock.*

Oppoſite to this, on the ſide where the *Procuratie nove* ſtand, is a lofty quadrangular tower three hundred and eighteen feet in height. The aſcent to the top of this tower is by ſteps, but ſo contrived that a perſon may ride up and down on horſeback; which *Auguſtus* King of *Poland* *Another tower.*

once did without meeting with any accident. On the top of it is a ſpire with an angel ſixteen feet high, cut in wood and gilt, inſtead of a weather-cock or vane; ſo that the height of the whole is three hundred and thirty-four feet. This tower has a gallery which is quite open above, and yields a very fine proſpect. While the gilding of the ſpire is bright, it may be ſeen at ſea upwards of thirty *Italian* miles off: Nay, ſome give out, that in clear weather, and when the gilding was quite freſh, it could be plainly diſcerned off *Capo d'Iſtria*, at the diſtance of an hundred miles from *Venice*. What *Sabelli* farther ſays, namely, that the foundation of this tower is laid as deep in the earth as it is high above the ſurface of it, may doubtleſs be looked upon as one of thoſe gaſconades which are not at all uncommon among the *Venetians*.

Logetta. The *Logetta*, or ſmall ſtone building, where ſome of the procurators of St. *Mark* together with ſeveral armed men keep guard, while the great council is ſitting, ſtands at the foot of this tower. The front of it is adorned with curious pieces of ſculpture in marble, by the celebrated *Sanſovino*.

The library. Over againſt the ducal palace ſtands the public library of the common-wealth. The poet *Petrarch* firſt begun this collection *, and in *Tomaſini*'s *Petrarcha redivivus*, *cap.* xiii. *p.* 85, is to be ſeen a catalogue of the books which *Petrarch* bequeathed to the republic of *Venice*. After him cardinal *Beſſarion*, by his laſt will, added his curious collection of *Greek* manuſcripts, which he had made in *Conſtantinople* and *Greece*, to this library.

The cardinals *Niceno*, *Aleandro*, and *Gramini* have likewiſe made great additions to this library; which, however, is not kept in the beſt order.

Paintings. The paintings by *Titian* and other celebrated maſters, together with ſeveral antiquities and *Greek* marble ſtatues in this library, deſerve particular notice. Among the latter, the moſt curious is the rape of *Ganymede* by *Jupiter* in the ſhape of an eagle, which ſome take to be the work of *Phidias*. A *Venus*, an *Apollo*, two gladiators, *Leda*, *Paris*, and ſeveral buſto's of the *Roman* emperors are alſo exquiſitely done. The memory of the donors of theſe rare ſtatues is preſerved in the following inſcription, over the door of one of the apartments adjoining to the library.

Signa marmorea perantiqua, olim à Dominico Cardinale Grimano, Ant. Principis F. & poſtea à Joanne Patriar. Aquilejenſi ejuſdem Principis Ne-

* *Petrarch* gave his collection of books to the republic of *Venice* by an inſtrument dated *September* 4, 1362, upon condition that a decent edifice ſhould be built for the reception of them at the public expence.

pote, Paſquale Ciconea Duce, magna ex parte Reipublicæ legata, partim verò Marino Grimano Principe, à Friderico Contareno Divi Marci Procurat. ad abſolutum ornamentum ſuppleta, idem Federicus ex Senatûs Conſulto hoc in loco reponenda curavit, Anno Domini M. D. XCVII.

Farther on in the library is a white marble buſto ſupported by two angels with this inſcription:

Silveſtro
Valerio
Principi,
Principis filio
Præſidi,
Tutelari Benefactori,
Annuente Senatu
Anno Domini
MDCCI.

'To *Silveſter Valeri*, *Doge* (whoſe father was likewiſe *Doge*) preſident, and tutelary benefactor, with the conſent of the ſenate, 1701.'

Among the portraits of the philoſophers painted on the walls of the library, that of *Diogenes* by *Tintoretto* deſerves particular notice.

On each ſide of the principal entrance of this edifice, inſtead of a pilaſter or pillar, is a marble ſtatue of a female, done by *Aleſſandro Vittoria*; and theſe ſtatues ſupport the ornaments above.

Between the two galleries or walks of the *Broglio*, near the ſide of the canal, are two large granate pillars, which were brought hither from *Conſtantinople* in the year 1192, when the *Venetians* made themſelves maſters of that city under the command of *Sebaſtiano Ziani* their *Doge*. Three of theſe pillars were brought to *Venice*; but one of them in unlading fell into the canal, and ſunk ſo deep in the mud, that it was never afterwards found. *Nicolo Barattiero*, a native of *Lombardy*, erected the two remaining pillars, after they had lain a whole year upon the ground, for which he was well rewarded. On the pillar that ſtands next to the ducal palace is a braſs lion, being St. *Mark*'s ſymbol, with its head towards the eaſt, as an emblem of the republic's dominion over ſeveral places in the *Levant*. On the other pillar ſtands a marble ſtatue of St. *Theodore*, or, as others will have it, of St. *George*, who holds his ſhield in the right-hand; which either proceeds from the ſculptor's miſtake, or perhaps it was copied from an *intaglio*. But the *Venetians* pretend it was done deſignedly to expreſs the juſtice of the republic, *Pillars of granate.*

which, ſay they, aims only at defending itſelf without doing any hurt or injury to other powers.

The place of execution for malefactors. Avoided by the nobility.

All malefactors are executed between theſe two pillars. A noble *Venetian* would not paſs this way upon any terms. For when the *Doge Marino Falieri* (who in 1354 was beheaded for treaſon againſt the ſtate) came to *Venice* after his election, he was obliged to land between theſe pillars, becauſe the water was remarkably high. On the canal, oppoſite to theſe pillars, a galley completely rigged and armed is kept in readineſs for any ſudden exigency.

Zecca or mint.

The *Zecca* or mint lies behind the *Procuratie nove*, and near it ſtands the ſtatues of two giants, in a threatening attitude: One of them is the work of *Titiano Aſpetti*, and the other of *Girolamo Campagna*.

From the *Italian* word *Zecca*, the *Zecchino*, a gold coin, derives its name, which goes for a *lira* more than a *German* ducat, though both as to weight and ſtandard, the latter exceeds the former*. This coin is over-valued, in order to prevent the exportation of the *Zecchini*, or at leaſt to induce ſtrangers to ſend moſt of them back to the *Venetian* dominions. The

Origin of the words Zecca *and* Gazzetta.

word *Zeccha* ſeems to be originally derived from *Cyzicus*, which city, in ancient times, was celebrated for the beautiful coin ſtruck there. One of the ſmalleſt pieces of money at *Venice* is called *Gazzetta*; and as the literary news-papers †, which were publiſhed at *Venice* in ſingle ſheets, ſo early as the ſixteenth century, were ſold for a *Gazzetta* a piece, all kinds of news-papers were from thence called *Gazzette*, or *Gazzets*.

News in Venice.

At preſent no political news-paper is allowed to be publiſhed at *Venice*, but by thoſe who are appointed by the ſtate to collect an account of occurrences, *&c.* Theſe intelligencers dictate the ſeveral articles they have collected to thirty or forty writers at once.

Pictures in the rooms over the mint.

In the apartments over the mint, which is all arched with ſtone, are ſeveral fine pieces of painting by *Palma*, *Tintoretto*, *Marco Titiano*, *Benedetto Diana*, and *Foller*.

The great arſenal.

The great arſenal ſtands in another part of the city; and the expence of ſeeing it is about four-and-thirty *Lire* ‡. Sometimes thoſe who preſide over the arſenal are very ſuſpicious; and a few years ſince they walled up two windows of the *Franciſcan* convent adjoining to the tower; having been informed that two *Frenchmen* had, by the help of a teleſcope, taken from thence an exact view of the arſenal. The different accounts given by travellers of this affair, depends in a great meaſure on the temper of the perſons who attend foreigners. One of our company aſked a perſon

* Its value is 9 *s.* 2 *d.* ſterling.

† See *Gimma's Idea della Storia dell' Italia Letterata*, publiſhed in 1723, at *Naples*, in quarto.

‡ About 18 *s.* 4 *d.*

who

who ſhewed the arſenal, whether we might write down minutes of what we obſerved there; which was readily granted us.

This famous armory, which is two *Italian* miles and a half in circumference, is entirely ſurrounded with water, and fortified with ramparts, and twelve towers. Facing the main entrance, a ſmall marble lion, with the following inſcription under it, is erected near the canal.

Ex Atticis. i. e. 'From *Attica.*'

On one ſide of this is a lioneſs couchant, with theſe words under it:

Anno Corcyræ liberatæ.

'In the year when *Corfu* was delivered from ſlavery.'

Farther on is a large lion couchant, with this inſcription:

Athenienſia Venetæ Claſſis Trophæa
Veneti Senatûs Decreto
In Navalis veſtibulo conſtituta
Anno Salut. MDCLXXXVII.

'The trophies which the *Venetian* fleet brought from *Athens*, erected 'by a decree of the ſenate before the arſenal, in the year 1687.'

On a tower of the arſenal on the ſame ſide is the following inſcription: *Inſcription on a tower.*

Senatus Conſul.
Eodem tempore navibus egreſſum
& dominium ampliavit;
Sic fauſtæ plurima regna
Patriæ reſtituit
M. Antonio Juſtiniano Duce,
Andrea Valerio Paulo, Juſto Lolino, Jo. Ant.
Ruzzino, Anton. Canati, Nicol. Duodo &
Georgio Cornelio
Navalis armentarii Præfectis
Anno Sal. MDCXXCVI. Fæd. III.

'By order of the ſenate, this harbour and the dominions of the re-'public were enlarged, and many kingdoms happily reſtored to their 'mother country, *&c.* in the year 1686.'

Over

Over the entrance are theſe words under a marble lion:

Victoriæ Navalis Monument. 1157.

'In memory of a naval victory gained in 1157.'

The ſtatue of a lion.

On the left-ſide of the entrance is to be ſeen a large lion couchant, likewiſe of marble, with the following inſcription:

Franciſcus Maurocenus Peloponeſiacus
Expugnatis Athenis
Marmorea Leonum ſimulacra
Triumphali manu è Piræo direpta
In Patriam tranſtulit, futura Veneti Leonis
Quæ fuerant Minervæ Atticæ monumenta.

'*Franciſcus Maurocenus*, a native of the *Morea*, after taking the city 'of *Athens* by ſtorm, tranſported into his own country theſe marble 'lions, which he took as trophies of his victory from the *Piræeus*; that 'theſe monuments of the *Athenian Minerva* might for the future be 'dedicated to the *Venetian* lion.'

At the gate, every perſon, on entering the arſenal, leaves his ſword, which is returned to him at coming out.

Monument of count Konigſmark.

Within the area of the arſenal over the door of a building full of arms is the marble buſto of count *Konigſmark*, with the following inſcription:

Ottoni Wilhelmo Comiti a Konigſmark,
Suprema terreſtrium copiarum contra Turcas Præfecturâ
Semper Victori
M DC LXXXVIII.
S. C.

'To *Otho William* count *Konigſmark*, chief commander of the land 'forces againſt the *Turks*, who was always victorious, this buſt was 'erected by the ſenate in 1688.'

Apartments for the arms, &c. Trophies.

This edifice is divided into four large rooms, two of which are in the lower, and two in the upper ſtory. The arms are diſpoſed in long walks, which are ornamented with the ſuits of armour wore by *Scanderbeg*, *Moccnigo*, *Franceſco Moroſini*, *Ziani*, *Giuſtiniani*, *Caſtrani*, and other illuſtrious warriors, by way of trophies. Over that of *Moroſini*'s hang four ſmall red caps, to ſhew that he had been four times commander in chief.

In

In the left-hand he holds a blue ſurtout, which was ſent him as a preſent from the Pope. *Attila*'s helmet, the iron head-piece wore by *Colleonius*'s horſe, and ſeveral ſorts of arms taken from the *Turks*, are likewiſe to be ſeen here.

Wine given away every day at the arſenal.

In the vault underneath is a large veſſel filled with wine four times a day, out of which every workman in the arſenal (who are above a thouſand in all) may drink as often, and as much, as he pleaſes. Towards the bottom of this veſſel are ſeveral cocks to draw the wine, which, it muſt be ſuppoſed, is not extraordinary good; beſides, it is generally diluted with two thirds of water: for there is a fine ſpring of good water on the iſland where the arſenal is built.

The iron magazine.

In the iron-magazine are all kinds of large nails, *&c.* which are ſtamped with a particular mark, and whoever ſteals or buys one of theſe nails is condemned for five years to the galleys.

In the magazine for oars is preſerved the fine chair, in which the *Doge*, after his election, is carried about by forty men, and throws money among the populace.

The rope-walk.

The length of the rope-walk is ſaid to be two hundred geometrical paces; and I found it to be four hundred add forty-four common paces. On each ſide of it is a gallery, ſupported by forty-three brick pilaſters. It is pretended that the ropes which are kept here among the naval ſtores are worth two millions of *Ducati d'Argento* *.

Salt-petre works.

The ſalt-petre works deſerve a traveller's notice. Since the fire which happened in 1569, the gun-powder has not been kept in the arſenal, but in large quadrangular towers, which are detached from it.

Other magazines.

Here are twelve magazines full of cannon-balls, and others filled with pitch, hemp, ſail-cloth, *&c.* In one large room ſeveral old women are employed in making and repairing ſails.

Forges.

A hundred men are daily employed in the forges, of which there are twelve continually going.

Heavy cannon.

In one magazine are five hundred large iron cannon, beſides a great number piled in the open air.

Foundery.

In the foundery none but braſs guns are caſt. When *Henry* III. king of *France* dined in the arſenal, a large cannon was caſt while he ſat at table; and when the preſent king of *Denmark* was at *Venice*, two great guns, two culverines, and as many mortars were caſt, and one of each ſort was afterwards ſent to *Denmark*. In 1729, a fire happened in the arſenal, by which two hundred culverines, arms for ten thouſand horſe, together with rigging for twelve galeaſſes, and fifteen gallies were entirely conſumed. At the ſame time one of the culverines caſt in the preſence of the king of *Denmark*, and the fine gun caſt in honour

Fire in 1729.

* A ſilver ducat is about 3*s.* 4*d.* ſterling.

of

of *Henry* III. of *France* received ſome damage. The republic's founderies for iron guns, &c. are at *Breſcia* and *Bergamo*. In order to make up the loſs they ſuſtained by the late fire, they are now proving forty thouſand muſkets, and as many piſtols, lately purchaſed. I cannot ſay that the arms here are kept very bright; but the ruſt which appears on them is probably owing to the dampneſs of the place, and the ſaline exhalations from the ſea.

Memorials of a victory over the Turks. Venetian *navy.*

The heads of ſix *Turkiſh* galleys are preſerved here under cover, as a trophy of ſo many veſſels taken at one time by *Moroſini*.

The number of the republic's galleys at preſent is fifty, twenty-five of which are at ſea, and the reſt almoſt ready to quit the harbour. They have alſo four-and-twenty ſhips of war on the ſtocks, the largeſt of which is to carry ſeventy or eighty guns. There is a ſhed built for every galley and man of war, where they lie unrigged under cover, and may be kept without receiving any damage fifty or ſixty years. From theſe ſheds they are launched into the deep canals, of which there are three in the arſenal. At *Rochefort*, where the king of *France* has an excellent dock-yard, the men of war are built and rigged in a deep dry dock, and then the water is let into it from a large canal, in order to ſet them a-float, and carry them out of the dock. The ſame curious contrivance is to be ſeen in the royal yard at *Chatham*, and alſo along the *Thames*, and ſome other places, in *England*. But theſe dry docks have no covering, as the ſhips are not kept in them for any conſiderable time. Beſides the five-and-twenty galleys above-mentioned, four galeaſſes and four bomb-galiots lie ready rigged in the *Venetian* arſenal; and they have two galeaſſes always out at ſea. A *galeazza*, or galeaſs is a large low-built galley with three maſts, and carries ſails; beſides which, it has from thirty to fifty oars, and ſix or ſeven hands to every oar. Over the rowers is a deck for guns. Towards the head of the veſſel are three tires of guns, the uppermoſt tire conſiſting of ten pounders, and the other two of twenty-four pounders. Towards the ſtern it has but two tires of eighteen pounders *. The whole complement of guns in a galeaſs generally amounts to forty cannons, and ſix culverines. The latter are ſaid to carry a ball ſix *Italian* miles. The full complement of men in a large galeaſs is near twelve hundred, rowers included.

Galeaſſes.

Formerly ſuch a veſſel had orders not to ſtrike to twenty-five *Turkiſh* galleys; and the captain, who is always a noble *Venetian*, was ſworn to obſerve this order; but things are now altered, and of late the *Turkiſh* navy is become more formidable than it was a century ago.

* See the ancient and modern ſtate of *Dalmatia* in *High-Dutch*, printed at *Nurenberg* in 1718.

A gal-

A galley has a much flatter bottom than a galeaſs, and carries but two maſts, with about twenty-five or thirty oars on each ſide, and five or ſix galley-ſlaves to every oar. It generally mounts but five guns, the largeſt of which is placed at the prow, and carries a ball weighing from thirty to forty pounds. Theſe veſſels go very ſwift; but are not fit for bad weather, on which account they ſeldom go far from ſhore. The *Venetians* pretend that their galleys exceed all others, becauſe they are double timbered. The galliots are ſtill ſmaller than the galleys, and are chiefly uſed as tranſports; fifty of theſe are always kept ready in the arſenal, together with four advice-boats, ſome of which are continually at ſea. As it is of great conſequence to the republic to have a ſufficient quantity of timber always ready for ſhip-building, the trunks of ten thouſand large trees (of which about a thouſand are required for building a ſhip) are kept here in the water for that purpoſe. Among other ways for trying the goodneſs of the timber after a tree is felled, the following method is practiſed: One perſon applies his ear to the center of one end of the trunk, while another with a key hits the other end with a gentle ſtroke; if the tree be ſound and good, the ſtroke will be diſtinctly heard at the other end, though the tree ſhould be a hundred feet or more in length.

Galleys.

Galliots.

Advice-boats.

Timber.

Proof of good timber.

I have already given an account of the *Bucentoro*, or the veſſel in which the *Doge* goes to ſea.

Whether this arſenal can furniſh arms for ten thouſand horſe, and a hundred thouſand foot, and fit out ten galeaſſes, ſixty men of war, and a hundred galleys, as ſome pretend, is a point I muſt leave undecided.

The annual charge of the whole work is ſaid to amount to five hundred thouſand ducats, which unqueſtionably muſt be underſtood of *ducate d'Argento*, each of which goes for ſeven *lire* and a half*. It is under the direction of three of the nobles, who are called *Patrone d'Arſenale*, who continue but three years in their office. Under the *Patrone* are three *Provveditori*, who appoint officers and artificers, and make the neceſſary payments; the artificers and labourers are paid their full wages every *Saturday* night, without any deductions.

Yearly charge of the arſenal.

In time of war the number of workmen in the arſenal is increaſed to two or three thouſand. Theſe are under the direction of the *Ammiraglio del Arſenale*, who commands the *Bucentoro* on *Aſcenſion-day*; and, during the election of a *Doge*, guards the ducal palace with a party of *arſenalotti*, or the arſenal-watch. The ſailors with which the *Venetian* fleet is manned are moſtly natives of *Italy*. The republic is very cautious in accuſtoming its ſubjects to military exerciſes, being conſcious that the ſevere oppreſſions of the Great ſo

Ammiraglio del Arſenale.

* About three ſhillings and four-pence.

embitter the minds of the people, that they have no great love for their ſuperiors. On this account the government think it the ſafeſt way to deprive the people of the means which might induce them to ſhake off the yoke. Their wars with the *Turks* are chiefly carried on by foreign troops, which they hire from the *German* princes.

Foreign troops.

Capitaneo generale.

The *Capitaneo Gnerale* is at the head of the republic's naval force. He is always one of the principal nobles, and has under him the *Proveditore Generale di Mare*, and other great officers. The land forces, as ſoon as they are debarqued, are under the command of the Field-marſhal, or *Generale di Sbarco*, who is generally ſome foreigner of diſtinction. Accordingly that high poſt is at preſent filled by count *Schulemburg*. The ſenate join two of their members, ſtiled *Proveditori in Campo*, with the General.

Singular medal.

I ſaw formerly, in the cabinet of baron *Bernſtorf*, miniſter of ſtate to the king of *Great Britain*, as elector of *Brunſwick Luneburg*, a very curious medal, ſtruck in honour of the republic of *Venice*; but without any particular marks to ſhew on what occaſion it was ſtruck. It is of ſilver, and about the bigneſs of a *Rheniſh* guilder, but not ſo thick. One ſide repreſents the iſlands belonging to *Venice*, with part of the *Terra ferma* towards the frontiers of *Germany*; and that part which repreſents dry land is inlaid with gold. The names of the chief churches and iſlands are in very ſmall characters. On the reverſe ſide is the following inſcription within a croſs:

Inclitæ
Andriacæ Virgini
Juſtitiâ & Legum
Præſtantiâ inſi
gnitæ armiſq.
Victrici.

'To the renowned virgin city in the *Adriatic*, famed for its juſtice, 'and the excellency of its laws, and always victorious in war.'

Remark on the Venetian hiſtorians.

The republic of *Venice* can boaſt of one advantage almoſt peculiar to itſelf, namely, that for ſeveral centuries the ableſt pens have, as it were, ſucceeded each other in compoſing the hiſtory of it. The firſt in this ſeries of hiſtorians was *Sabellicus*, whoſe works, entitled *Res Venetæ*, in forty-three books, were elegantly printed by *Andreas Maurocenus*, in the year 1487. This excellent hiſtory was continued by *Pietro Bembo*, who was ſucceeded by *Andrea Mauroceni*. The next hiſtorian was *Battiſta Nani*; and where he left off, *Mich. Foſcareni* continued the hiſtory of *Venice*. After him *Pietro Garzoni* wrote the modern part.

I ſhall

I ſhall conclude my letter with an elegant inſcription in praiſe of this famous republic, which *Ottavio Ferrari* preſented to the three moderators of the univerſity of *Padua*, namely, *Giovanni Nani*, *Giovanni Piſauri* (who were alſo procurators of St. *Mark*) and the cavaliere *Giovanni Grimani*, on *New-year's-day*: *Encomium on the republic.*

Jane Pater triceps,
Muſarum ac temporum moderator,
Faſtorum titulus & honos,
Qui totum in Orbem cum ſpectes
Nil præter Venetos habes quod tuearis,
Apud quos, terris omnibus pulſus,
Æternum cum libertate ſacrarium nactus es,
Cujus unius initium & finis
Te cuncta videntem latet.
Jane Pater,
Qui patens clauſuſque pacem
Ac pacis opera in invidiam foves,
Aditumque divinitatis reſeras,
Hanc ſapientiæ ſtrenam placatus excipe,
Et volens fove
'Trojanos rerum dominos gentemque togatam.'

'Venerable *Janus*, preſident of the Muſes, and regulator of times, 'whoſe name is the moſt honourable in the whole Calendar, and whoſe 'triple view comprehends the paſt, preſent, and future; be propitious to '*Venice*, where thou didſt find an eternal aſylum with Liberty, when 'baniſhed from every other part of the world. And though all things 'are open to thy comprehenſive view; yet the beginning and end of 'that illuſtrious republic are concealed from thy ſight. *Janus*, propi-'tious father, who doſt preſide over peace and war, and openeſt the 'way to immortality; graciouſly accept this literary *New-year*'s of-'fering, and protect the victorious republic of *Venice*, and all the 'learned members of this celebrated ſeat of the Muſes.'

LETTER LXXV.

Of the *Rialto*, the *German* Factory, the moſt remarkable Palaces and Cabinets of Curioſities in the City of *Venice*; the Iſland of *Murano*, &c.

SIR,

Il Ponte Rialto.

THE bridge called *Rialto* is all of marble, and conſiſts of a ſingle arch, which is ninety feet wide. It was built by the famous architect *Antonio dal Ponte*. This bridge is ſupported by twelve thouſand piles of elm, and coſt the republic two hundred and fifty thouſand ducats. The breadth of it above is thirty-ſeven common paces, which is divided by two parallel rows of ſhops into three ſtreets; but the middle ſtreet is broader than thoſe on each ſide.

Il Canale maggiore.

The great canal over which this bridge is built, is narrower here than in any other part, being only forty paces over. It is thirteen hundred paces in length, and the beſt houſes in the city ſtands on its banks.

Bank and exchange.

Not far from the *Rialto* are the exchange and the bank. The latter belongs to the ſtate, and pays no intereſt for any funds lodged there: but the merchants place their money there partly for ſecurity, and partly for the facility of transferring, and remitting it in trade.

German *houſe.*

Il Fontico del Tedeſchi, or the *German* Factory, which is the magazine for all goods coming from *Germany* or conſigned thither, ſtands alſo in this neighbourhood. The company of *German* merchants concerned in this factory at preſent conſiſts of twenty-eight families: and though the building belongs to the ſtate, both they and their factors, if unmarried, have the privilege of living in it; for it contains near five hundred rooms. The front towards the great canal is painted by *Georgione*, and that towards the ſtreet by *Titian*; but the weather has greatly impaired the beauty of both performances. Several fine paintings by *Titian*, *Paolo Veroneſe*, *Giovanni Contarini*, and *Tintoretto* are alſo to be ſeen in the apartments.

Academy of painting.

Connoiſſeurs in painting will be pleaſed to find two academies for that noble art at *Venice*, where the diſciples generally draw from the life. The moſt remarkable pieces of painting throughout the city of *Venice* are judiciouſly deſcribed by *Borghini*, in a work entitled *Le Minere della pittura.*

On

On this head I muſt add, that here is made the beſt ſort of that fine blue uſed by painters, and diſtinguiſhed by the name of *ultramarine*. The chief ingredient in this colour is *lapis lazuli*, though not the beſt oriental kind, but ſuch as is found in ſome parts of *Italy*. Ultramarine, *or fine blue colour.*

The roofs of the houſes in *Venice* are flat, and covered with tiles. The flooring of moſt of the apartments is a kind of red plaſter, made of pulverized marble and brick, mixed with oil: it makes a beautiful appearance, and is very laſting. *Roofs of the houſes flat. Flooring.*

Among the private palaces in this city, that of *Grimaldi* is one of the moſt elegant, for the architecture, the furniture, and the curioſities, both modern and antique, to be ſeen in it. *Mabillon* has given an accurate deſcription of it in his *Diarium Italicum:* and *Sanſovino* has thought it worthy of a particular treatiſe. Palazzo di Grimaldi.

The *Peſaro* palace is one of the beſt on the banks of the *Canale maggiore*, or great canal. The front is of free-ſtone, and as high as the firſt ſtory the ſtones are cut like a diamond: the gallery over it is ſupported by pillars, and makes a very grand appearance. Palazzo di Peſaro.

Not far from *S. Maria Zobenigo*, a nobleman of the name of *Piſani* is building a very elegant and ſpacious houſe. In the court are ſeveral buſto's and ſtatues; and among the latter, is one of a woman, whoſe head is, as it were, covered with a fine white veil of ſuch exquiſite workmanſhip, that the face is ſeen as if it was through a piece of gauze. Palazzo di Piſani.

Among other curioſities in the *Grimani* palace, is a buſto with theſe words under it: Palazzo di Grimani. *Ancient buſto and inſcription.*

Bono Deo
Brotonti

Aſtori of *Venice* has publiſhed a learned letter to *Zenir* concerning this inſcription. That *Brontonti*, or Thunderer, ſhould be read inſtead of *Brotonti*, is certain, as may be ſeen by the following ancient inſcriptions in *Gruter*, p. 17.

Jovi. Sancto. Brontonti.
Aur Poplius

And p. 34.

Deo. Soli. invicto. Mithre
Fl. Septimius. Zoſimus. V. P.
Sacerdus. Dei. Brontontis.

But in all probability *Deus Brontons* is no other than *Jupiter Tonans*, or *Jupiter Fulminans*, as he is called in an ancient monument in *Gruter* p. 21. n. 3. And the ſame author makes mention of *Deus Fulguratus*, *in loc. cit.* and *Deus Fulgerator*, n. 4. *Jupiter Optimus Maximus Saranicus*, in

in an inſcription found in the village of *Mombach*, not far from *Mentz*, mentioned by *Gruter*, p. 22. n. 13, alſo ſeems to be the ſame deity. *Saran* and *Taran* appear to be ſynonimous terms; and the latter, in the *Celtic* language, ſignifies thunder *. From this word I conceive is derived the name of *Thor*, the idol of the *Germans* and other northern nations, which ſeems to agree in moſt points with the *Jupiter* of the *Greeks* and *Romans* †. The name of the god *Tharamis* occurs in the poet *Lucan* ‡; and *Lucius*, in his *Inſcriptiones Dalmaticæ*, cites the following inſcription on a ſtone found in *Dalmatia*:

Jovi. O. M.
Taranuco
Arria Succeſſa.
V. S.

I make no ſcruple alſo to attribute the following monument, dug up at *Cheſter* in the year 1653, and now to be ſeen among the *Oxford* antiquities to the ſame deity:

* It has the ſame ſignification in the ancient *Britiſh* or *Welch* language.

† This reſemblance has been generally allowed in all ages. See *Cluver. Germ. antiq. l.* i. *c.* 26. *Loſcher. litter. Celt. theſ.* xii. *p.* 25. *Worm. faſt. Dan.* l. i. *p.* 85. *Scheffer. Upſal. antiq. c.* 6. *Arnkiel Cimbr. gentil. l.* i. *c.* 10. But *Weiland*, in his diſſertation on *Thor*, printed in quarto at *Copenhagen*, in the year 1709, finds the greateſt reſemblance to be betwixt the *Mars* of the *Romans* and the *Thor* of the *Celtæ*: and it muſt be owned, that ſome of the attributes of *Thor* have an affinity with thoſe of the god of war. But it muſt alſo be allowed, that we muſt not be too poſitive, when we ſearch into the dark ages of antiquity.

‡ The poet ſpeaks of the barbarous human ſacrifices of the *Celtæ* in the following words:

-----Quibus immitis placatur ſanguine diro
Teutates, horrenſque feris altaribus Heſus,
Et Tharamis || *Scythicæ non mitior ara Dianæ.* *Pharſal. lib.* i.

'And ye, where *Heſus'* horrid altar ſtands;
'Where dire *Teutates* human blood demands;
'Where *Tharamis* by wretches is obey'd,
'And vies in ſlaughter with the *Scythian* maid.' ROWE.

|| It is *Taranis* in ſome Editions. *Vid. Ed. Thomæ Farnab. Amſt.* 1643.

I. O. M. TANARO
T. ELVPIUS. GALER
PRAESENS GVNTA
PRI. LEG. XX. V. V.
COMMODO. ET
LATERANO
COSS.
V. S. L. M.

I give you this inſcription as it was copied by Dr. *Prideaux*, an *Engliſh* Divine of extraordinary learning, and no leſs piety. For as the ſtone, on account of its great weight, ſtands in the open air, expoſed to all weathers, the letters are ſo worn out, that in the year 1715, I could make out no more than the two X X. and V. in the fourth line.

An ancient monument publiſhed by *Boiſſard*, in which *Brontons* is repreſented as a beardleſs young man with a lyre, might occaſion ſome perſons to conjecture that this *Bonus Deus Brontons* was rather the ſame with *Apollo*, than *Jupiter*. But it is well known that every ſtatue of *Jupiter* has not a beard. The lyre in *Boiſſard*'s monument, which is without ſtrings, and reſts on a ball or kettle, may (according to the explanation of the celebrated *Montfaucon*) in general allude to the noiſe of the thunder. Beſides, in *Gruter*'s inſcription, p. 36. n. 11. *Bonus Deus Brontons*, is manifeſtly diſtinguiſhed from *Apollo*.

In the *Savorniano*, *Nani*, *Moroſini*, *Lorendano* and *Vandramini* palaces, are to be ſeen a great many fine pieces of painting. The apartments in theſe palaces are alſo very elegantly furniſhed. *Sagredo*'s celebrated gallery at preſent is ſhut up, on account of ſome repairs he is making there: But it conſiſts chiefly of antiquities, natural curioſities, and eſpecially foreign arms and weapons. Palazzi di Savorniano, &c. Sagredo's *gallery*.

Signior *Tiepolo* has alſo a very valuable cabinet where the arrangement is very judicious, eſpecially as to the coins and medals. Tiepolo's *cabinet*.

Capello, a noble *Venetian*, is poſſeſſed of a copper-plate on which part of the *Faſti conſulares* is engraven. *Nicolo Bon* has written a very learned diſſertation on this antique. In the ſame nobleman's cabinet are fourteen gems, or *cameo's*, repreſenting the chief paſſages of the life of *Chriſt*, ſeveral *intaglio's*, curious works in wood, natural curioſities, *&c.* As the owner was in mourning for the death of his father *Antonio Capello*, I found all the paintings in the hall in ſuch diſorder, that I could not take a view of them. Capello's *cabinet of curioſities*.

Connoiſſeurs in medals and old coins may ſee fine collections of them at the above-mentioned Signior *Bon*'s, and in the cabinets of the following *Cabinets of medals*.

ing

ing *Nobili*, namely, *Ruzzini*, on the *Canale Regio*; *Correri*, in the *Riva di Biaggio* (who likewiſe has publiſhed a curious treatiſe on the medallions in his poſſeſſion) *Cornero*, in the *Calle della Regina*; and at *Barbaro*'s, in the *Procuratie vecchie*.

Minerals, &c. at Zannichelli's. As to natural curioſities, minerals, foſſils and petrifications, *Zannichelli* an apothecary has an incomparable collection left him by his father, who died in the year 1729, and was particularly famous for his

Nix ferri. preparation of *Nix ferri*; which ſecret he learned from one St. *Hilaire*, a *Frenchman*. The *Nix ferri* is of a beautiful white colour, and conſiſts of clear and ſparkling filaments, as if it was made out of the pureſt ſilver. It is uſed as a very powerful remedy in various caſes, but particularly for a *Gonorrhœa*, and is properly the quinteſcence or fineſt particles of iron. This metal, as appeared by ſeveral experiments *Zannichelli* tried on it, conſiſts of a little quickſilver, a pretty large quantity of ſulphur,

Nix Martis. and a good deal of ſalt. *Nix Martis* is prepared from filings of ſteel diſſolved in antimony, which being ſufficiently ſublimed over a gentle fire, are then cryſtalized. The inventor, in 1713 and 1719, publiſhed at *Venice* a particular treatiſe entitled, *De ferro ejuſque Nivis præparatione*.

Among the petrifications in *Zannichelli*'s collection, are likewiſe to be ſeen the upper jaws of two large fiſhes, a flying-fiſh, a *Tauroporus*, a *Lapis numiſmalis*, and other curious pieces. Here are alſo ſome artificial curioſities worth obſerving; particularly, an ivory cylinder, finely carved in *relievo*.

Paintings of count Schulemburg. Among the curious collections of paintings at *Venice* are thoſe, which ſome years ago were purchaſed by the field-marſhal count *Schulemburg*, whom I have mentioned above, when it was probable he would have continued ſome time, if not always reſided in this city. Some pieces by *Caſtiglione* deſerve particular notice, together with the laſt ſiege and new fortifications of *Corfu*, which are not only repreſented in paintings, but there is likewiſe a model of them cut in wood. *Corfu* *, is not only a bulwark to the

The importance of the iſland of Corfu. *Venetians* againſt the attack of a foreign enemy, but is likewiſe of great advantage to the republic on account of its ſalt-works, which, with thoſe of *Chioſa* (an iſland lying not far from the influx of the *Brenta Nuova*, and twenty *Italian* miles from *Venice*) yield an annual revenue of upwards of five millions of *lire*. There is now a garriſon of four thouſand men continually kept in the caſtle of *Corfu*; and ſince, count *Schulemburg* cauſed ſeveral new fortifications to be added to it, it may juſtly be looked upon as one of the ſtrongeſt places in *Europe*. The *Venetians* are very ſenſible of the

* The antiquities of the iſland of *Corfu* have been at full length deſcribed by its late archbiſhop cardinal *Quirini*, in his *Primordia Corcyræ*, publiſhed at *Lecci* in 1725, and at *Breſcia* in 1738, in quarto.

ſignal

ſignal ſervice that General did them by holding out ſo long in this iſland; for which reaſon they erected a ſtatue to him in his life-time; an honour which they never conferred on a General before, *Moroſini* only excepted. It ſtands in the large piazza of the city of *Corfu*, and repreſents count *Schulemburg* ſomewhat bigger than the life, in a *Roman* habit, with a truncheon in his hand. On the pedeſtal, which, together with the ſtatue, is of white marble, is the following inſcription:

Statue erected to count Schulemburg *by the republic.*

Matthiæ
Comiti Sculemburgio,
Summo terreſtrium copiarum
Præfecto,
Chriſtianæ Reipublicæ,
In Corcyræ obſidione
Laborantis,
Fortiſſimo Aſſertori
Adhuc viventi
Senatus
Anno
M. DCC. XVI.
Die XII. Menſ. Sept.

'To *Matthias* Count *Schulemburg*, chief commander of the land forces 'of the Chriſtian republic of *Venice*, when preſſed hard by the ſiege 'of *Corfu*, the ſenate erected this ſtatue on the twelfth day of *September*, '1716, while the brave defender of that city is living.'

Some years after this ſtatue was erected, a powder magazine, at a ſmall diſtance from it, happened to be ſet on fire by lightning, and did great damage to many public buildings, both civil and eccleſiaſtical, that ſtood near it. But the Count's ſtatue was not ſo much as touched. This circumſtance, and the alluſion to the ancient opinion, that the lightning ſpared heads crowned with a laurel-wreath, the emblem of victory, gave occaſion to the addition of the following line on the pedeſtal.

Ingenious addition to the inſcription.

Intacta fulmine laurus *.

'The laurel'd victor ſtill remains unhurt,
'Tho' mimic lightning play'd about his head.'

This

* *Plin. Hiſt. Nat. lib.* xv. *c.* 30. *Tiberium principem tonante cœlo coronari eâ* (lauro) *ſolitum ferunt contra fulminum metus.*

His income. This General's income, as *Generale di Sbarco*, in time of peace, is about thirty thouſand dollars*; but during the time of war it amounts to eighty thouſand. His meſſages or propoſals relating to military affairs, and likewiſe the ſtate's directions to him, are all ſent in writing. Amidſt all the miſtruſt which the *Venetians* conceive againſt their nobles and officers of ſtate, leſt they ſhould have any converſation with foreign ambaſſadors, Count *Schulemburg*, even at the beginning, never thought fit to conform himſelf to ſuch ſevere reſtrictions; and when a foreign ambaſſador arrived at *Venice* he always paid him the firſt viſit. However, for ſome time paſt, this commerce has been in ſome meaſure intermitted; for the General expects the firſt viſit from them, when he returns from the *Terra ferma*, and the ambaſſadors on the other hand, refuſe to pay him that compliment.

His converſation with foreigners.

Medals ſtruck in honour of him. I cannot omit three medals ſtruck in honour of this nobleman at *Nurenberg*. The firſt repreſents the *Marſhal's* head, with this inſcription:

Matth. Joh. S. R. I. Com. de Schulenburg Ser. Reip. Ven. Marech. Gen. Corcyræ Propugnator.

'*Matthias John de Schulemburg*, count of the holy *Roman* empire, 'General of the forces of the moſt ſerene republic of *Venice*, and de-'fender of *Corfu*.'

On the reverſe is the count's coat of arms, with theſe words:

Ab ipſo ducit opes animumque ferro. Horat. l. iv. c. 4.

'Collecting wealth and ſpirit from the ſword.

The ſecond medal agrees with the firſt as to the head and the legend round it; but on the reverſe is a repreſentation of the ſiege of *Corfu*, and a plan of the city, with this motto:

'The emperor *Tiberius* is ſaid, when it thundered, to have put a wreath of laurel about 'his head as a charm againſt lightning, of which he was much afraid.'

The medal ſtruck on the death of the great marſhal *Turenne* alludes to this opinion of the ancients. On one ſide of it was the marſhal's head; and on the reverſe, a tree hung with laurel wreaths, and blaſted by lightning. The inſcription,

Non lauri mille tuentur.

'A thouſand laurel wreaths are no defence.'

* A rix-dollar is equal to 3*s.* 6*d.*

Auſpiciis

Auſpiciis Venetum virtus Germana tuetur

'*German* bravery, under the auſpices of the *Venetians*, defends'——

In the exergue:

Corcyram
D. XXII. Aug. A. MDCCVI.

'—— *Corfu, Auguſt* 22, 1706.'

The third medal has on one ſide a laurel wreath, and within it the inſcription, engraven on the pedeſtal of his ſtatue at *Corfu*, cited above. On the reverſe is the figure of the ſtatue, and the iſland of *Corfu* at a diſtance, with this inſcription:

Semper honos nomenque tuum laudeſque manebunt *.

'Thy fame, thy praiſe, and honour'd name ſhall laſt
'Till time ſhall be no more ——

Iſland of Murano.

The iſland of *Murano*, which lies about a mile from *Venice*, has its own magiſtrates, and is ſaid to contain eighteen thouſand inhabitants.

Looking-glaſſes.

The beautiful mirrours, and other glaſſes made in this iſland, have ſpread the reputation of it into foreign countries. However, this trade is conſiderably decayed; other nations having found out the art of making glaſs, which far ſurpaſſes that of *Venice:* For the looking-glaſſes made at *Murano* are only blown; whereas in other places they are caſt and ground. The *Venetian* glaſs is very pure and ductile when it is in fuſion; on which account it is more eaſily melted, and anſwers much better than any other for works of fancy. The beſt flints, called *Cuogoli*, pulverized and mixed with fine aſhes for this purpoſe, are gathered out of the river *Po*, and are not inferior in whiteneſs to alabaſter. Foreigners are permitted to ſee and obſerve every thing in theſe glaſs-works as long as they pleaſe; whereas to have a ſight of thoſe at *Paris*, it is often a matter of great difficulty.

Compared with thoſe of Paris *and* Dreſden.

This precaution of the *French* appears the more ſtrange, as the glaſſes are all caſt in *Piccardy*, and only poliſhed and ſilvered over at *Paris*. On the contrary, no ſcruple is made of ſhewing the poliſhing-mill at *Dreſden*, which, in its contrivance and execution, far exceeds any thing in the *Paris* glaſs-manufactory.

* *Virg. Eclog.* v. *ver.* 73.

At *Murano*, when a large lump of ignited or melted glaſs is blown as much as poſſible, it is drawn out into a long hollow cylinder by waving it about in the hand. This is afterwards cut open, and laid on a large flat ſhovel, like an oven-peel. It is then put in the furnace, where it farther dilates itſelf, and is ſeveral times clipped, till at laſt it comes out a ſmooth-finiſhed plate, and is brought to the cooler. The whole proceſs takes up but ſix or ſeven minutes; in which ſhort ſpace of time the looking-glaſs is put into the fire ten or twelve times.

The *French* have indeed found out the art of caſting glaſs, whereas at firſt they uſed to blow it like the *Venetians*. I am apt to believe, however, that the other method, by the progreſſive motion of the ſwinging or waving it in the hand makes the glaſs clearer, and diſſipates the ſmall bubbles of air. But the lungs of a man are not able to perform, in point of ſize, what has been compaſſed by caſting; for looking-glaſſes have been made in *France* to the height of a hundred and five inches; whereas the utmoſt extent acquired by blowing cannot exceed fifty inches. On this account the *Venetian* glaſſes of any conſiderable ſize are extremely dear, when other looking-glaſſes at preſent are ſo cheap, that a glaſs fourteen inches high, and twelve broad, may be bought, at the beſt hand, for ſix livres *. The prices of looking-glaſſes at *Paris* riſe in the following proportion. A looking-glaſs,

Price of glaſs at Paris.

In Height	In Breadth	Livres.
20 Inches,	16 Inches,	Coſts 15
25	20	27
30	24	52
35	26	100
40	30	150
45	33	200
50	35	255
55	38	325
60	40	400
65	43	510
70	45	620
75	48	780
80	50	1000
85	53	1515
90	55	2000
95	58	2520
100	60	3000

* About five ſhillings; a *French* livre being nearly equal to 10 *d.* ſterling.

The

The poliſhing-houſe for looking-glaſſes in the *Rue St. Antoine* at *Paris*, in which four hundred men are continually employed, was ſet up in the year 1666 under the miniſtry of the celebrated *Colbert*. The *French* glaſs is caſt at *Cherburg* and St. *Gobine*. Formerly the *French* were ſupplied with looking-glaſs from *Venice*. But thoſe happy times for the republic are now paſt, and the making of all ſorts of glaſſes has been brought to great perfection in *England**, *Saxony*, *Berlin*, and the dutchy of *Wurtemberg*. Great quantities of ſmall glaſs tubes (like thoſe uſed in thermometers) of different colours, are alſo blown at *Murano*. Of theſe are made at *Venice* what they call *Margaritini*, which the women of the lower claſs wear about their arms and necks for ornament. The larger ſort are uſed for making roſaries. This work is performed with great diſpatch; the artiſan taking a whole handful of theſe tubes at once, and breaking them off one after another with an iron tool. Theſe ſhort cylinders are mixed with a kind of aſhes, and put over the fire in an iron pan; and when the two ends begin to melt, by ſtirring them about (which is done with an iron wire) they are brought to a round figure; but care is taken not to leave them too long over the fire, leſt the hole through which they are to be ſtrung ſhould be entirely cloſed by the melting of the glaſs.

Poliſhing-houſe at Paris.

Proceſs of the making Margaritini.

At *S. Franceſco di Vigna* are ſeveral ſtreets entirely inhabited by people, whoſe ſole occupation is to make and ſtring theſe *Margaritini*.

The managers of the glaſs-houſe at *Murano* lay claim to nobility, by virtue of a grant made to them and their deſcendants by *Henry* III. king of *France*, who expreſſed great pleaſure and ſatisfaction when he viewed their work. They are not looked upon as people of the loweſt claſs or mechanics even at *Venice*, but of the rank of *Cittadini*; and on *Aſcenſion*-day they make their appearance in three very elegant gondola's.

Privilege of the glaſs-makers of Murano.

On this iſland formerly ſtood the beautiful palace of *Treviſano*, which is now extremely decayed. The *Cornaro* palace on this iſland has a gallery of paintings very well worth ſeeing; but as this gallery is ſaid to be an *Italian* mile in length, it does not anſwer the high idea one is apt to conceive of it from ſuch an account. It is indeed true, that, excluſive of the apartments of the firſt ſtory (which lead into the gallery, and are decorated with fine paintings) it takes up nine hundred and eighty-four common paces in length: but this gallery, as it is called, is of a very unequal breadth, and in ſeveral parts is no more than a narrow paſſage, which goes round the garden in a curve, forming ſeveral angles. It is natural to ſuppoſe, that among the vaſt number of pictures required to

Treviſano *and* Cornaro *palaces.*

Length of a gallery ſaid to be an Italian *mile.*

* Query, whether the glaſs made in *England* does not exceed any other in fineneſs? I am certain our drinking-glaſſes are much ſuperior to thoſe of *France*, and, I believe, of all other countries.

fill

fill a gallery of ſuch a length, many indifferent pieces muſt have found a place there. It is alſo adorned with a conſiderable number of marble ſtatues and buſto's.

Dominican *church.*

Among the fifteen churches on the iſland of *Murano*, the principal is that of St. *Peter*, which belongs to the *Dominican* monks. The *Deſcent from the croſs*, over the high altar, is a celebrated piece by *Gioſeppe Salviati*. Near this piece is another of the Marriage at *Cana*; and oppoſite to it hangs a large and beautiful picture, repreſenting the miraculous feeding of the five thouſand, painted in the year 1721.

St. Bernard's *church.*

The church of St. *Bernard*, adjoining to which is a convent of nuns, has ſeveral good pictures, by *Falange* and *Petrelli*. In one of its chapels is a picture of the dead body of Chriſt, together with the virgin *Mary* and ſome of the diſciples. The common people beſtow very liberal offerings of copper money * through the grate under this picture.

Chieſa de' S. S. Angeli.

In the church of the holy angels are alſo ſome remarkable pieces of painting, by *Belini*, *Paris Bordone*, *&c.* The Annunciation of the virgin *Mary*, over the altar, is by *Pardenone*; and the four angels under the organ were painted by *Paolo Veroneſe*.

The *Jews*, who formerly lived in a place to which they gave the name of *Giudeca*, or *Zueca*, are now limited to a particular quarter near the *Canale regio*. They are obliged to wear a piece of red cloth on their hats, by way of diſtinction. The number of *Jews* here amounts to about fifteen hundred.

* That the ancient *Romans* made uſe of their little copper pieces of money not only for alms, but in honour of their gods, appears from *Seneca de Benef.* vii. 4. *Omnia Deorum ſunt: tamen & Diis poſuimus donum, & ſtipem jecimus.* 'All things belong to the gods; yet 'we make offerings to them, and caſt ſmall copper coins in their treaſury.' It was alſo cuſtomary with the heathens to throw money and other valuable offerings into ſprings and rivers conſecrated to deities. And to this uſage *Seneca* alludes, *in Quæſt. Nat.* iv. 2. when, ſpeaking of the ſprings of the *Nile* iſſuing from the craggy rocks, he ſays, *in hâc orâ ſtipem ſacerdotes & aurea dona præfecti, cum ſolenne venit ſacrum, jaciunt.* 'Here, on the ſolemn feſtival, the 'prieſts throw in their braſs money, and the great men their golden offerings.' To which may be added what *Pliny*, *lib.* viii. *epiſt.* 8. ſays of the ſacred ſpring of the *Clitumnus: Fons purus & vitreus, ut numerare jactas ſtipes & relucentes calculos poſſis.* 'A ſpring ſo pure and 'clear, that you may count the pieces of money that have been thrown into it, and the 'ſhining pebbles at the bottom.'

LETTER

LETTER LXXVI.

Of the Clergy, and the principal Churches of the City of *Venice.*

SIR,

THE *Venetian* clergy are in no great repute either for their learning or morals; nor do the nuns obſerve the ſtricteſt diſcipline, eſpecially in thoſe convents, where none but thoſe of noble families are admitted. For as they do not voluntarily enter into this recluſe way of life out of a principle of devotion, but are perſuaded to take ſuch a galling yoke upon themſelves againſt their inclination, for the conveniency of their families, they leave no ſtone unturned by company, which they receive in their *parloir*, and other entertainments, to make it the more ſupportable. The nuns of *S. Lorenzo* once threatened to ſet the nunnery on fire, rather than ſubmit to be brought under any greater reſtraint. Theſe nuns, on account of their rank, have the title of *Excellenza* as ſoon as they take the veil, though they be but young at that time. *Free manner of living in nunneries.*

The common people, as in other places, are ſuperſtitious at *Venice*; but perſons of quality often run into the other extreme, and give themſelves no concern about religion. Their ſkill in politics has opened their eyes to ſee the indignity and detriment accruing to a ſtate by ſubmitting to the papal power, and encouraged them to aſſert ſeveral freedoms and privileges, of which other nations have ſuffered themſelves to be deprived by the incroachments of the Pope. In order to ſecure and perpetuate this liberty, and to prevent diſturbances, every perſon who embraces an eccleſiaſtical life is, by a particular law, excluded from the great council, and from having any ſhare in the government. *Limitations of the power of the Pope and clergy at* Venice.

The Patriarch, who is at the head of the clergy, ſtiles himſelf *Divinâ miſeratione Patriarcha Venetiarum*; i. e. 'By the divine mercy Patriarch of *Venice*;' without the addition uſed by the biſhops of other nations, *Et Sanctæ Sedis Apoſtoliæ gratiæ*; 'And the favour of the holy Apoſtolical See.' He is primate of *Dalmatia*, metropolitan of the archbiſhops of *Candia* and *Corfu*, as alſo of the biſhops of *Chiozza* and *Tercello*. The great council chooſes him out of the nobility, and the Pope confirms the nomination. His power and dignity are very inconſiderable; and even in *Venice* itſelf does not extend to the church and dean of St. *Mark*, who Pntriarch.

bears the title of *Primiccrio*, and as to his office and habit, is, as it were, a biſhop, but dependant on the *Doge* and Senate.

Number of churches, &c. The number of churches, convents, and hoſpitals in *Venice* is computed to be a hundred and eighty.

Eccleſiaſtical boundaries. In the ſtreets near many of theſe religious edifices, white ſtones are ſet up, inſcribed with the word *Sacrum*, or *il Sacrato*, to denote how far the privileges of every ſuch foundation extend.

The moſt remarkable churches are as follows in alphabetical order.

S. Angelo's church. The church of *S. Angelo* is conſecrated not only to Chriſt and the virgin *Mary*, but alſo to the archangel *Michael*. The admirable piece over the high altar which repreſents our Saviour healing the lame man, was painted by *Treviſani*. In this church are alſo ſome pictures by *Titian*, *Peranda*, *Contarini*, and *Palma*; all, as may be concluded from the names of the painters, exquiſitely done.

On the pavement before the high altar is the following epitaph:

Epitaph of Laurenzo Paſſini. *LAURENTIUS PASSINI P. Presbyter ætatis ſuæ anno LXXII. Ne in mundi pelago naufragium patiar, hanc mihi arcam conſtruo. Expectabo pacis columbam, per quam ſalutis portum attingam. Anno MDCLXXXIII.*

'*Lorenzo Paſſini*, a prieſt, aged ſeventy-two.
'That I may not be ſhipwrecked in the troubleſome ſea of this world,
'I build this ark for myſelf. Here I wait for the peaceful dove, which
'ſhall conduct me to the port of ſalvation. *A. D.* 1683.'

Chieſa de' Santi Apoſtoli. In the church of the *Holy Apoſtles* are ſeveral monuments of the *Cornelii* or *Cornari* family, one of which has the following inſcription:

Epitaph of Georgione Corneli. *GEORGIO CORNELIO Eq. D. Marci Procuratori Meritiſſimo, genere atque opibus claro, virtute verò ſummiſque ſuis erga Rempublicam meritis clariori. Cujus unius operâ à Catherina Sorore Regina, ejus poſteris mirâ pietate poſthabitis, Imperium Venetum Cypro Inſulâ auctum ornatumque eſt.*

'To *Georgione Corneli*, knight, procurator of St. *Mark*, a perſon
'of diſtinguiſhed merit; eminent for his deſcent and fortune, but much
'more eminent by his virtues, and important ſervices to the republic.
'For to him alone the ſtate of *Venice* owes the iſland of *Cyprus*, who
'perſuaded queen *Catharine*, his ſiſter, generouſly to beſtow it on this
'republic, in preference to her heirs and deſcendants.'

Georgione and *Catharina* were the ſon and daughter of the *Doge Marco Cornaro*. *James* II. the baſtard, king of *Cyprus*, raiſed *Catharina* to the throne on account of her beauty: but after his deceaſe, and that of her ſon, ſhe was prevailed upon by her brother to take a voyage to *Venice*. Accordingly the *Bucentoro* was ſent in order to convey her to that city; and ſuch honours were paid to her, that ſhe not only continued at *Venice* till her death, which was in the year 1510, but alſo made the republic her heir. This was indeed a manifeſt injury to *Charlotta*, the lawful daughter of *John* III. and wife to *Lewis* duke of *Savoy*, who had been expelled by the illegitimate *James* II. But the *Venetians*, without paying any regard to theſe conſiderations, took poſſeſſion of the kingdom of *Cyprus*: from which, however, in 1574, they were in their turn expelled by the *Turks*.

Of his ſiſter Catharina *queen of* Cyprus.

On another tomb is the following inſcription:

ANDREÆ CORNELIO Hieronymi Equitis ac D. Marci Procuratoris filio, qui ad maxima pacis bellique negotia ſemper vocatus, toga æque clarus ac armis, nunc Veronæ Prætor, Brixiæ Præfectus, nunc in Venetâ continente ſummus copiarum Proviſor, dum Cretæ Proconſul ac Imperator potenti Turcarum invaſioni conatu omni ubique ardens occurrit, & obſeſſæ Cydoni ſedulo fert ſuppetias & operam, miſſo quoque cum ſua Triremi Catharino filio, qui & pugnans vulnus accepit, & nunquam deditioni acquievit, dumque infractus Rethymi dimicat, ferrea ictus pectore glande, repetito Patriæ nomine moritur æternum victurus, Ætatis LI. Salutis M.DC.XLVI.

Inſcription on Andr. Cornelii's *grave.*

'To *Andrea Cornelio*, ſon of *Gieronimo*, knight, and procurator of 'St. *Mark*, whoſe life was ſpent in the higheſt civil and military dignities; illuſtrious both in peace and war; prætor of *Verona*, prefect 'of *Breſſia*, proveditor-general of the army on the *Venetian Terra ferma*, 'and afterwards commander in chief in *Crete*, where, with the moſt active 'courage and ardour, he oppoſed the powerful invaſion of the *Turks*, 'and haſtened with ſuccours to the relief of *Canea*, then beſieged; 'and having ſent away in a galley his ſon *Catharino*, who alſo was 'wounded in the engagement, and would not ſurrender, he received a 'fatal wound in the breaſt by a muſket-ball as he bravely fought, and 'died that he might live for ever, often repeating the name of his dear 'country, in the 51ſt year of his age. 1646.'

The paintings in this church are all done by the moſt celebrated maſters.

The church of St. *Baſſo*, in *Seſtiero di S. Marco*, has a beautiful marble tabernacle on the high altar; and on an another altar, an excellent

St. Baſſo.

baſſo-relievo of St. *Francis* ſupported in the air by angels. Oppoſite to it is an admirable ſtatue of St. *Antony*, with the infant *Jeſus* in his arms.

S. Cantiano. The church of *S. Cantiano* is adorned with ſeveral good pieces of painting and ſculpture. Here is alſo the following epitaph on *Tiberio Tinelli*, a painter, who was created a knight by *Lewis* XIII. of *France:*

Tinelli's *epitaph.* *TIBERIO TINELLI Equiti, quem mortalium imagines animantem mors heu rapuit intempeſtiva, ut naturæ ab arte devictæ indulgeret, Johannes Baptiſta Caſella Antiſtes Fratri bene merenti mœrens poſ. Vixit annos LII. M. IV. D. XXII. Obiit Anno M.DC.XXXVIII.*

'To *Tiberio Tinelli*, knight, whom death, out of pity to nature, 'which was ſurpaſſed by his art, haſtily ſnatched away, while he was 'inſpiring human figures with life. *Giov. Battiſta Caſella*, a prieſt, 'erected this monument as a mark of his tender affection for his bro-'ther. He lived fifty-two years, four months, and twenty-two days, 'and died in the year 1638.

This church lies in the quarter of the *Canale regio.*

La Carità. *La Carità*, in the *Seſtiero di Dorſo duro*, belongs to the *Lateran* canons,

How Alexander III. *pays for his entertainment.* and is famous for having been the place where pope *Alexander* III. privately reſided; who was pleaſed to return the civility he met with here with a grant of perpetual indulgence, which is granted every year on the third day of *April*. Accordingly the following inſcription is to be ſeen over the door:

Alexander III. Pontifex Maximus, Frederici à rabie profugus, has ſacras Regularium ædes pro munere receptæ hoſpitalitatis inexhauſto indulgentiarum theſauro perpetuo ditavit. M.C.LXXVII.

'Pope *Alexander* III. in recompenſe of the hoſpitality ſhewn to him in 'this holy place, when he was obliged to fly from the brutal rage of 'the emperor *Frederic*, perpetually endowed it with an inexhauſtible 'treaſure of indulgences, in the year 1177.'

The Pope's original bull, written on parchment, is hung up in the church.

Picture of the ſubmiſſion of the emperor Frederick I. The memory of *Frederick* the firſt's ſubmiſſion to pope *Alexander* III. is alſo preſerved here in a picture; in which, however, the Pope does not ſet his foot directly on the emperor's neck *. The inſcription is

* This is a farther proof of the truth of the fact, though the author ſeems unwilling to believe it.

exactly

exactly the ſame with that in the *Sale Regia* of the *Vatican**, under a repreſentation of the ſame tranſaction.

The walls of the *Capella di San Salvatore* are inlaid with a great number of large pieces of porphyry and ſerpentine.

In this church is a beautiful marble monument of the *Doge Nicolo da Ponte*, with the following inſcription:

Epitaph of the Doge Nicolo da Ponte.

NICOLAO DE PONTE Principi, qui ad Reipub. adminiſtrationem præter nobiliſſ. ſcientiarum ornamenta ſingularem quoque ſapientiam atque innocentiam cum attuliſſet, ampliſſ. honoribus ac legationibus apud omnes Europæ Principes præclariſſ. functus, illiſque potiſſ. duabus, altera ad Tridentinam Synodum, altera exactâ jam ætate ad Gregor. XIII. *Pontif. Max. ſuſcepta, optimè de Patria meritus, ad Principatum evectus, Republ. graviſſ. ære alieno liberatâ, Urbe plurimis belli ſubſidiis & pacis ornamentis auctâ, deceſſit memorabile ſuis civibus exemplum M.D.LXXXV. III. Kal. Sextil. Vixit annos LXXXIV. in Principatu VII, Menſ. IV. Die XI.*

'To the memory of prince *Nicolo da Ponte*, who was qualified for 'the adminiſtration of public affairs, by his univerſal learning, extraor- 'dinary wiſdom, and ſingular probity; and after diſcharging with great 'honour the moſt arduous employments, and embaſſies to all the princes 'of *Europe* (particularly one at the council of *Trent*, and another, in 'his advanced age, to his holineſs *Gregory* XIII.) was deſervedly raiſed 'to the ducal dignity. In that high ſtation he diſcharged the heavy 'load of debts under which the republic laboured; furniſhed the city 'with the implements of war, and embelliſhed it with the ornaments of 'peace; and, leaving a noble pattern of patriot ſpirit to his country- 'men, died on the 30th of *July*, in the year 1585, after a life of 'eighty-four years, having been *Doge* ſeven years, four months, and 'eleven days.'

Over the images of the Virtues which are repreſented on this monument, is the following line:

Eximiæ virtutis monumenta ad gloriæ ſtudia excitanda.

'Theſe monuments of virtue are deſigned to excite a love of glory.'

And at the feet of them:

* See the Inſcription in vol. ii. p. 166.

Vitæ curriculum exiguum, gloriæ vero immenſum.

'Short is the duration of human life; but that of glory is eternal.'

Here alſo are interred two brothers of the houſe of *Barbarighi*, who were both raiſed to the *Dogeſhip*, of which there had never been an example before.

Paintings in the church of St. Catharina.

S. Catharina, in the quarter of the *Canale regio* is viſited by connoiſſeurs in painting, on account of a picture of Chriſt eſpouſing St. *Catharine*, exquiſitely painted by *Paolo Veroneſe*. This church alſo exhibits ſeveral other pieces, painted by *Tintoretto*, *Foller*, *Pietro Vecchia*, and *Tinelli*.

La Sertoſa.

La Sertoſa, or the *Carthuſian* convent, ſtands on the iſland of *S. Andrea*. The gardens are remarkably large, and the chief nobility have their little cells with as many private altars in this convent, which they make uſe of as ſolitary retreats for devotion; particularly in *Lent*. To every one of theſe cells there is a little garden, where they keep turtles, which are the moſt delicate proviſions allowed in *Lent*. In the church belonging to this convent are to be ſeen ſome good pieces of ſculpture in marble, particularly St. *Bruno*, the founder of this order, by *Nicolo Rinieri*.

Paintings in S. S. Coſmo e Damiano.

The church of *S. S. Coſmo e Damiano*, in *Seſtiero di Dorſo duro*, is elegantly ornamented, and belongs to the *Benedictine* nuns. The painting in *freſco* on the arched roof over the *altare maggiore*, or high altar, is by *Pellegrini*; and the crucifixion of Chriſt, over another altar, is by *Tintoretto*. Oppoſite to this, is the virgin *Mary* with her divine infant in the clouds, painted by *Buonconſigli* in the year 1497. Here are alſo four other pieces of painting, equally remarkable for their largeneſs and beauty, *viz.* 1. *Moſes* cauſing water to iſſue from the rock. 2. *David* dancing before the ark. 3. Chriſt feeding five thouſand men. 4. The buyers and ſellers driven out of the temple by our Saviour.

Corpus Domini *church.*

In the church *ad Corpus Domini*, belonging to the *Dominican* nuns, which ſtands in the *Seſtiero di Canale regio*, is a fine piece, repreſenting king *David* bringing home the ark, hung over the door. But the moſt admired piece, is the Adoration of the *Magi*, by *Giacomo Palma*.

Chieſa della Croce.

The church called *La Croce di Venezia*, in *Seſtiero della Croce*, is adorned with fine paintings; but as to the beauty of the edifice, it is far ſurpaſſed by *là Croce della Zueca*. In the latter are fine altars, embelliſhed with excellent ſculpture, and a great number of admirable pictures.

St. Domenic.

The church of *di S. Domenico*, in *Seſtiero di Caſtello*, will afford entertainment to a connoiſſeur in painting. Among the epitaphs in this church, is the following of *Stefano Doria*, a young nobleman of *Genoa*:

STE-

STEPHANUS DORIA florens genere, opibus, ætate ac ſpe, primo vix limine juventutis (proh dolor) ſublatus, cæteris omnibus reliquit continentiæ atque innocentiæ exemplum ſingulare, parentibus vero mæſtiſſimis & amicis deſiderium, quale nemo antea, triſte ac lachrymabile. Vixit annos XXII. Menſes VIII. Obiit die XIX. Dec. M.D.XLII.

'*Stefano Doria*, a youth of noble deſcent, extenſive fortune, and of 'the greateſt hopes, was ſnatched away by relentleſs fate in the flowery 'pride of youth; leaving to thoſe who ſurvived him a remarkable pat-'tern of innocence and chaſtity; but to his inconſolable parents and 'friends the mournful taſk of lamenting their irreparable loſs. He lived 'twenty-two years and eight months, and died on the 19th of *Decem-'ber*, 1542.'

In the veſtry ſtands a beautiful white marble ſtatue of pope *Benedict* XIII.

S. Eufemia deſerves a traveller's notice for its elegant high altar, and ſome good pieces of painting. S. Eufemia.

The chief convent and beſt church belonging to *Li Frari*, or the *Franciſcan* monks, is in the *Seſtiero di S. Polo*. Among the paintings in the church are ſeveral pieces by *Titiano*, *Vivarino*, *Carpaccio*, *Contarini*, *Catena*, *Peranda*, *Giovanni Perino*, *Palma*, *Salviati*, &c. Among its chapels, that of St. *Antony* is particularly worth ſeeing. Li Frari.

In this church is the following epitaph on the tomb of *Giacomo da Peſaro*, biſhop of *Baffo*, who was chief commander of the Pope's galleys againſt the *Turks*:

JACOBUS PISAURIUS Paphi Epiſcopus, qui Turcas bello, ſe ipſum pace vincebat, ex nobili inter Venetos ad nobiliorem inter angelos familiam delatus, nobiliſſimam in illâ die Coronam juſto judice reddente hîc ſitus expectat. Vixit annos Platonicos. Obiit M.D.XLVII. IX. Kal. Aprilis. *Epitaph of* Peſaro.

'*Giacomo da Peſaro*, biſhop of *Baffo*, victorious over the *Turks* in 'war, and over himſelf in peace; who, being tranſlated from the aſſem-'bly of the nobles of *Venice* to the more auguſt aſſembly of the angels, lies 'here in expectation of that glorious crown, which the juſt judge ſhall 'beſtow on him at the laſt day. He lived the life of a philoſopher, 'and died on the 24th day of *March*, 1547.'

The monument of the *Doge Giovanni da Peſaro* is one of the moſt magnificent in all *Venice*. I could not, however, help ſmiling, to ſee the four. *Monument of the Doge* Giovanni Peſaro.

four *Coloſſal* ſtatues which ſupport the ſuperb canopy under which the *Doge* is repreſented ſitting, with marble cuſhions on their ſhoulders and heads, as if it were in ſome meaſure to eaſe them of the preſſure of ſo great a load *.

Under the monument, on the right-hand, are theſe words:

Vixit annos LXX.

'He lived ſeventy years.'

On the left:

Devixit anno M. DC LIX.

'He died in the year 1659.'

And in the middle juſt under his ſtatue:

Hic revixit anno MDCLXIX.

'He revived in this ſtatue in the year 1669.

Franceſco Dandolo's *tomb.*

Near the door leading from the choir to the convent, lies *Franceſco Dandolo*, who was *Doge* of *Venice* from the year 1328 to 1339; and taking advantage of the diſturbances in *Lombardy*, he reduced *Treviſo*, and added it to the *Venetian* dominions.

The phyſician *Peter Scivos*, who invented the beſt method of curing caruncles that ſometimes grow in the neck of the bladder, is commemorated by the following inſcription on his tomb-ſtone, which is near the *Altare di S. Girolamo.*

Monument of Scivos *the phyſician.*

PETRO SCIVOS, Gallo, Medico noſtrâ tempeſtate celeberrimo, & curandæ Carunculæ Veſicæ collo adnatæ autori verè principi, Jo. Carolus F. mæſtiſſ. ejuſdem artis profeſſor ſibique & hæredibus P. C.
Obiit anno M.D.XCIIII. III. Kal. Aprilis.

'To *Peter Scivos*, a native of *France*, the moſt celebrated phyſician of our age, *&c.* He died *March* 30, 1594.'

* His epitaph is very long, and full of the moſt extravagant flattery. He is celebrated for his courage, eloquence, and penetration in finding out the death of *James* I. king of *England*, which had been concealed with wonderful artifice: But what entitled him to this panegyric on his tomb, above all the reſt, was his favouring the *Jeſuits*, who, probably, were the authors of it.

In

In the chapel of the *Bernardi* family, under a ſtatue of black marble, are theſe words : *Monument of the family of* Bernardi.

Veritas jaceret hîc publica,
Si in uno viveret Senatore,
Sæpè cum in Senatu perorâſſet,
Sæpiſſimè in ſupremis Comitiis
Auditus eſt, nunquam pro familia,
Semper pro Republica,
Eâ modeſtiâ ac libertate, quâ loqui ſolet
Patriæ Pater.
Quis fuerit? habes etiam ſine nomine,
Mortuus enim adhuc ſpirat & loquitur.

'If truth and public faith were confined to one breaſt, they would 'lie buried here with this illuſtrious ſenator. Though he often ha- 'rangued in the ſenate, and oftener in the great council, he was never 'heard to ſpeak for his own family, but always for the common-wealth; 'and his ſpeeches were delivered with that modeſty and freedom which 'became a true Patriot. Reader, if thou aſkeſt who this great man was? 'I need not repeat his name; for though he is dead, he ſtill breathes 'and ſpeaks in this ſtatue.'

I muſt not here omit the monument of a learned lady called *Modeſta dal Pozzo*, who was famous for ſeveral compoſitions both in proſe and verſe. She is alſo known by the name of *Moderata Fonte*, and lies in the cloyſter not far from a ſtatue of the *Madonna miracoloſa*, with the following epitaph : *Monument of a learned lady.*

MODESTÆ A PVTEO, fœminæ doctiſſimæ.
Quæ varios virtutis partus Moderatæ Fontis nomine Rythmis Hetruſcis (quibus memoranda cecinit) & ſermone continuo feliciter enixa, naturæ partum dum ederet, puellæ vitam, ſibi vero mortem (proh dolor) aſcivit. Philippus de Georgiis Petri F. in off. ſuper aquis pro Ser. Dom. publici jura defendens Amantiſſimæ conjugi P. *abiit ann. Domini M.D.XCII. Kal. Novembris.*

'To the memory of *Modeſta dal Pozzo*, a lady of great learning, 'who, after being happily delivered of what her genius conceived in 'proſe and verſe, in the *Tuſcan* language, which were publiſhed under 'the name of *Moderata Fonte*, loſt her life in child-bed, while ſhe gave 'being to a daughter. *Filippo de Georgiis*, the ſon of *Peter*, who bravely 'maintained the rights of the republic at ſea, erected this monument

'to

'to his beloved conſort. She left this world on the firſt day of *Novem-*
'*ber*, 1592.'

Account of Pietro Coronelli.

Above eighty monks reſide in this convent, who expreſs no great reſpect for the memory of their brother *P. Coronelli*, a celebrated *Venetian* coſmographer. For they told us, that he ſunk ſome thouſands of ducats, of the convent's money, in his phantaſtical undertaking, which was an univerſal library, or encyclopædial dictionary, in five-and-forty volumes in folio. But this work is now entirely at a ſtand, though a great number of copper-plates have been already engraven for it, which are ſold for a mere trifle. Eight volumes of this dictionary have, indeed, been publiſhed: But it has been very prudently laid aſide, as there is little need of further encumbering the world with a new load, which is nothing but a heap of errors and abſurdities.

Academia de gli Argonauti.

Venice, however, owes the inſtitution of the *Academia Coſmografica de gli Argonauti*, a literary ſociety calculated to improve geography and coſmography, to him; but they have hitherto given no remarkable ſpecimen of the improvements they have made in this ſcience.

Coronelli's *globes*.

The globes made by *Coronelli*, have, indeed, gained him ſome reputation, though they are far from being correct, as may be ſeen at firſt ſight. The two largeſt globes that he ever finiſhed, were made by cardinal *d'Etree*'s deſire, for *Louis* XIV. king of *France*, and were formerly placed at *Marly*, from whence they have been ſince brought to the king's library at *Paris*. They are fifteen feet in diameter; and yet, notwithſtanding their ſize, they may be turned on their axes with one finger. This gave occaſion to the following flattering diſtich on the pedeſtal of one of theſe globes:

Inclyta Gallorum proh! quanta potentia Regis,
En! digito cœli volvit & Orbis Opus.

'How great is the power of the *French* monarch, who with his finger
'moves both heaven and earth?'

The flattery here is not more groſs and fulſome, than the thought on which it is founded is falſe, it being nothing but a paltry pun; for as the meaneſt perſon could move theſe terreſtrial and celeſtial globes, it could certainly be no proof of the monarch's great power.

Under the terreſtrial globe are theſe lines:

Fictus, Aloyſi, Tibi ſiſtitur Orbis ab arte,
Verus at ante pedes, Marte jubente, cadet.

'Here

'Here, great *Lewis*, Art preſents her mimic world to thee; but by 'thy victorious arms the real world ſhall fall at thy feet.'

This prophecy, that the whole world was to fall at the feet of *Lewis* XIV, was far from being verified when that prince concluded a peace with *England* in the year 1713.

Here is another church dedicated to St. *Francis* which is called *S. Franceſco della Vigna*, and lies in *Seſtiero di Caſtello*. It has an elegant front built from a deſign of the celebrated *Palladio*, on which are two bronze ſtatues, bigger than the life, repreſenting *Moſes* and St. *Paul*. Under the former are theſe words: S. Franceſco della Vigna.

Miniſtro umbrarum.

'To the miniſter of types or ſhadows.'

And under the latter,

Diſpenſatori lucis.

'To the diſpenſer of light.'

And near them are the following words ſhewing the ſculptor's name:

Tiziani Aſpecti Patavini Opus.

'The work of *Titiano Aſpetto* of *Padua*.'

On the right hand at going into the church, is the *Capella Grimana*, where the altar-piece is the adoration of the *Magi*, painted by *Zuccaro*, in 1564. On each ſide ſtands a bronze ſtatue caſt by *Camillo Bozzetti*. Under one of them are the words, Capella Grimana.

Duce judicio. 'Guided by judgment.'

And under the other,

Comite bello. 'Accompanied by war.'

In the adjoining chapel of St. *Antony the Abbot*, are ſome good marble ſtatues by *Alleſſandro Vittoria*.

The next chapel in order belongs to the family of *Sagredo*, and is remarkable for the *palliotto* or front of its altar, which is exquiſitely inlaid with marble.

Over the paſſage to the convent is a monument erected to the memory of the *Doge Treviſano*, who expired at maſs in the fervour of his devotion. On one ſide of the door is the ſcourging of *Chriſt*, painted by *Giacomo Palma*; and on the other the Virgin viſiting *Elizabeth* her couſin, by *Peranda*.

Monument of Triadani Gritti.

Over the high altar are two beautiful hiſtorical pieces of the Old Teſtament by *Pariſio Michiele*, ſome fine pieces of ſculpture; and on each ſide are the elegant monuments of two celebrated perſons of the *Gritti* family. The moſt remarkable was *Triadani*, who, being admiral of the *Venetian* fleet, defeated the *Turks*, and died at *Catara* in the year of *Chriſt* 1474, and the eightieth of his age.

In the *Cappella Moroſina* is the monument of *Marco Antonio Moroſini*, with the two following encomiums.

I.

Monument of Marco Antonio Moroſini.

M. ANT. MAVROC. Equit. & Procurat. Viro eloquentiâ, rerum doctrinâ, civilibus negotiis & bellicâ virtute claro. Qui cum omnia ornamenta, quæ in Republ. ſunt ampliſſima, ſuâ virtute adeptus eſſet, majoribus tamen digniſſ. ſemper eſt judicatus. Legationes innumeras maximaſque ſapienter fortiterque geſſit, repreſſâ præſertim apud Maximilianum Imperat. quorundam Legatorum temeritate. Legatus in caſtris Imperatoria omnia munia feliciter obiit. Inſubrico bello Magiſter Equ. deſignatus mirâ celeritate tranſmiſſo Abduâ ſe Gallorum Regi conjunxit, & Ludovicum Sforziam victoriæ ſpe jam exultantem, armis regnoque ſpoliavit.

II.

Cremonâ captâ, Mediolani Principis inſignibus potitus, ea ſuis ædibus affixit. Quæ ut ſuæ virtutis & præclaræ victoriæ poſteris monumenta eſſent, exactâ jam ætate, dum videt totam Europam armari contra Rempublicam, & luctuoſi belli cauſam præcidere contendit, divino conſilio è vita diſceſſit, ne Urbem, quam auctam imperio & florentem opibus reliquerat, paulo poſt multis cladibus afflictam videret. Obiit anno Salutis M.D.IX. Sexto Id. Aprilis omnium ferè ſuorum bonorum Silveſtro Mauroceno Joann. Fr. Q. S. M. & ab eo uni ſemper ex eadem familia uſufructu legato. Vixit annos LXXV.

I.

'In memory of *Marco Antonio Moroſini*, knight and procurator, di-
'ſtinguiſhed for his eloquence and learning, his civil and military ta-
'lents; who, though raiſed by his merit to the higheſt dignities in
'the republic, was always accounted worthy of greater. In his embaſ-
'ſies, which were many and of the greateſt importance, he behaved
'with prudence and courage; eſpecially at the court of the emperor

Max-

'*Maximilian*, where he checked the raſhneſs of other foreign ambaſſa-
'dors. He diſcharged his military commands in the field with great
'ability and ſucceſs. In the war of *Lombardy*, being appointed General
'of the horſe, he paſſed the *Addige* with wonderful expedition, joined
'the king of *France*, and totally defeated *Luigi Sforza*, already elate
'with the hopes of victory, and ſtripped him of his dominions.'

II.

'Having taken *Cremona*, and thus become maſter of the duke of
'*Milan*'s colours, he ſet them up in his own houſe; as a monument to
'poſterity of his courage and ſignal victory. In his advanced age, whilſt
'all *Europe* was arming againſt the republic, and he indefatigably la-
'bouring to prevent the threatning war, Divine Providence removed
'him out of the world, that he might not ſee that city, which he had
'raiſed to the height of proſperity and power, ſoon after haraſſed, weak-
'ened, and brought low by many loſſes, and a ſeries of calamities. He
'died *April* 18, 1509, having lived ſeventy-five years.'

The altar-piece in the *Cappella di Caſa Badoera* is a piece of painting repreſenting our Saviour's aſcenſion, by *Paolo Veroneſe:* And among other epitaphs in that chapel is the following.

Of Andrea Badoera.

ANDREÆ BADVARIO Equiti, Petri F. Senatori integerrimo, qui eloquentiâ quâ mirificè valuit, uſus ſemper optimè, plurimis Præfecturis egregiè adminiſtratis, finiumque inter Rempulb. ac Cæſarem diſceptatione pertractatâ, & magno cum ſplendore ad Pontificem Maximum, ad Philippum Hiſpaniarum, ad Henricum III. Galliæ, & Poloniæ Reges Legationibus habitis, Pace cum Selymo Turcarum Imperat. Reipubl. nomine firmatâ, ad Henricum Galliæ Regem Legatus iterum proficiſcens, in ipſomet itinere ad æternam ſedem eſt evocatus, gravi civium omnium dolore, magnâ Reip. jacturâ, egregio poſteris relicto ad laudem exemplo D. vixit annos LX.

'To the memory of *Andrea Badoera*, knight, the ſon of *Pietro*, a
'nobleman diſtinguiſhed for his integrity, who always made the beſt
'uſe of that eloquence which he poſſeſſed in an eminent degree, and
'diſcharged the higheſt offices with honour and reputation. He ſettled
'the diſpute between the republic and the emperor concerning their
'boundaries, and was ſent on ſeveral important embaſſies, namely, to
'the Pope; to *Philip*, king of *Spain*; to *Henry* III. king of *France*;
'and *Solyman*, emperor of the *Turks*, with whom he concluded a
'peace, in the name of the republic: But being a ſecond time nomi-
'nated ambaſſador to *Henry* king of *France*, he was, on his journey

'called away to his eternal habitation, to the extreme grief of all his 'countrymen, the great loſs of the republic, leaving a glorious example 'for the imitation of poſterity. He lived ſixty years.'

Statue of the Doge Franciſci Contareni.

In the *Capella Contarena* are ſeveral good pictures by *Giacomo Palma*, and a marble ſtatue of the Doge *Franciſco Contareni*, with an inſcription under it.

Garden.

In the garden belonging to this *Franciſcan* convent is a very pleaſant grotto, beautifully adorned with great variety of ſhell-work.

St. Geminiano.

The church of *S. Geminiano*, on St. *Mark*'s place, is remarkable only on account of the following inſcription on the tomb of the famous ſculptor *Giacomo Sanſovino*, who is interred there.

Sanſovino's *epitaph.*

JACOBO SANSOVINO F. qui Romæ Julio II. Leoni X. Clementi VII. Pont. Max. maximè gratus, Venetiis Architecturæ Sculpturæque intermortuum decus primus excitavit, quique à Senatu ob eximiam virtutem liberaliter honoratus, ſummo Civitatis mœrore deceſſit, Franciſcus F. hoc M. P. D. Obiit V. Kal. Decembris M.D.LXX.

'To *Giacomo Sanſovino*, who was honoured with the favour and 'eſteem of three popes, *viz. Julius* II. *Leo* X. and *Clement* VII. at '*Rome*, and firſt revived the expiring honour of architecture and ſculp-'ture at *Venice*; where his ſkill and virtues were honourably rewarded 'by the ſenate, and his death lamented by the whole city. This monu-'ment was erected to him by his ſon *Franceſco*. He died on the 27th 'day of *November*, 1570.'

S. Giacomo della Giudecca. *Large pillars.*

The church of *S. Giacomo della Giudecca* belongs to the *Servites*. Several beautiful ſtatues of white marble are to be ſeen on the high altar; and behind it are two very large pillars of yellow and red marble, above twenty feet high, each of which is ſaid to be cut out of one block.

In the veſtry of this church are ſome pieces of painting by *Tintoretto*.

Li Gieſuati.

Li Gieſuati were formerly a quite diſtinct order from that of the *Jeſuits*, and a church in the *Seſtiero di Dorſo duro* ſtill retains their name. But theſe monks being in the year 1669 expelled, and the order ſuppreſſed at *Venice*, the *Dominicans* got poſſeſſion of the church, and are now very deſirous that it ſhould be called *La Madonna del Roſario*. There are ſome good paintings in this church; and alſo the following remarkable epitaph.

A te Gran Rè del Ciel con puro core
Conſacro la più degna e miglior parte,
Come l'altra donai ſù'l più bel fiore
In Servitio di Carlo al fiero Marte.
Dò alla Patria, à gl' Amici ogni mio honore
Nel cui ſervitio oprai l' ingegno e l' arte.
Di giovar ad ogn'un fù il mio diletto
Benedetto Bramier da ogn'un fui detto.

Bramier's *epitaph.*

'To thee, great King of heaven, I conſecrate, with a pure heart, the 'nobler and better part of me, as I devoted the other from my bloom of 'youth to the ſervice of *Charles* my ſovereign in the profeſſion of arms. 'To my country and my friends, in whoſe ſervice I exerted the beſt of my 'abilities, I bequeath all my honours. To oblige and do good to every 'one was my delight, hence I was called *Benedetto* * *Bramier.*'

The church of the *Padri Gieſiti*, or *Jeſuits*, has a ſuperb front, adorned with a profuſion of ſtatues and fine pillars; and the ornaments within this edifice is anſwerable to its outward beauty and elegance. The walls between the pillars, the great altar, and the pulpit, are of white marble inlaid with green, and embelliſhed with flowers. The great altar has ſixteen twiſted pillars of white and green marble. The ſteps and the pavement before it, are of yellow and green marble, and reſemble a beautiful carpet. The tabernacle is of *Lapis lazuli*. Among a multitude of other fine pictures with which this church is adorned, the moſt admired are the circumciſion and aſcenſion by *Tintoretto*; the martyrdom of St. *Laurence*, by *Titiano*; the beheading of *John the Baptiſt*, by old *Palma*; and the Virgin *Mary* viſiting her couſin *Elizabeth*, by *Andrea Schiavone*. The veſtry is entirely painted by *Palma*. A connoiſſeur in ſculpture will be pleaſed with the monuments of the Procurator *Priamo Legi*, the Doge *Paſquale Cicogna*, and the *Venetian* General *Horatio Farneſe*, who is repreſented by a white marble ſtatue, with the following inſcription:

The Jeſuit's *church.*

Monuments.

HORATIO FARNESIO præſtantis animi & ſummæ ſpei Principi, Tranſalpinæ militiæ Præfecto, navalis victoriâ ad Helleſponti fauces trophæis inclyto, non avitam modò, ſed ſumniorum Ducum gloriam æquaturo, niſi Imperatoriæ indolis florem fata ante diem rapuiſſent; Senatus ob navatam ſtrenuè operam, Remigeſque ac Milites non ſemel à Duce Parmenſi ejuſdem Patre benignè tranſmiſſos, grati animi M. P. Anno M.DC.LXVI.

Of Horatio Farneſe.

* *i. e.* Bleſſed.

'To

'To *Horatio Farneſe*, a prince of a noble ſpirit and the greateſt 'hopes, commander of the *Tranſalpine* forces, celebrated for his naval 'victory near the Streights of *Conſtantinople*. And who (had not the fates 'cropp'd this flower of military virtue before its time) would certainly 'have equall'd the glory, not only of his anceſtors, but of the moſt illuſ-'trious commanders, this monument is erected by the ſenate, in con-'ſideration of his ſervices; and by the mariners and ſoldiers, in grati-'tude to the kind treatment they had more than once received from 'the duke of *Parma*, his father. 1666.'

This epitaph was compoſed by *Ottavio Ferrari*, but is a little altered by the author in his *Inſcriptiones* and *Elogia*.

The epitaph of the Doge *Cicogna* is as follows:

Epitaph of Doge Cicogna.

PASQVALIS CICONIÆ Venetiarum Principis memoriæ ſempiternæ, Qui poſt Rempub. domi, foris, è dignitate adminiſtratam, poſt Cretenſem Inſulam, cui per decennium ſummo cum imperio præfuit, in navali ad Echinadas prælio incolumem reſervatam, quâ cauſâ Cydones illi ſtatuam in foro E. C. Patriæ ſuæ, tandem Princeps mirâ omnium conſenſione creatus, eam pariter per decennium tantâ aſſiduitate & diligentiâ gubernavit, ut de ejus commodis atque utilitatibus non prius finem fecerit, quàm animam efflaverit, & ad ſuperos, cum diu æternitati ſuæ interfuiſſet, non ſine opinione Sanctitatis evolavit. Obiit die II. Aprilis M.D.XCV. Ætatis ſuæ an. LXXXV. Menſ. X. die XXV. Principatûs verò ſui IX. Menſ. VII. D. XV. Paſchalis Ciconia ex fratre nepos mœſtiſſimus P. C.

'To the eternal memory of *Paſquale Cicogna*, *Doge* of *Venice*; who, 'after an honourable diſcharge of the higheſt employments, both at 'home and abroad, and ſecuring the iſland of *Crete*, of which he was 'ten years governor, by the naval victory which he gained near the '*Curzolaires* in the *Ionian* ſea (on which account the inhabitants of '*Canea* honoured him with a ſtatue in their public market-place) was 'at length created *Doge* of *Venice*, by the unanimous conſent of all the 'ſenate. He ruled his country likewiſe during ten years with ſuch 'care and vigilance, that his zeal for its proſperity did not ceaſe but 'with his life, when he took his flight to heaven, leaving behind him 'an eternal fame, and the reputation of uncommon ſanctity. He died 'on the ſecond day of *April*, 1595, aged eighty-five years, ten months, 'and twenty-five days, and in the tenth year of his government. *Paſ-'quale Cicogna*, his brother's ſon, erected this monument as a mark of 'his affection.'

This

This monument is the work of *Campagna*, a celebrated ſculptor and architect. On one ſide are theſe words:

Velut alter Simeon manibus Chriſtum excepit.

'Like *Simeon*, he received Chriſt in his hands.'

This alludes to a fabulous ſtory of a conſecrated wafer, which, in the iſland of *Candia* roſe up from the altar during maſs; and notwithſtanding all the prieſt could do to bring it back, moved towards *Cicogna*, and lodged itſelf in his hand.

On the other ſide, the ſame inſcription is continued as follows:

Et velut alter David Cretæ in Bello, Patavio in Peſtilentia, & Patriæ in Fame præſtò fuit.

'And, like another *David*, he was as it were a tutelar deity to *Crete* 'in war, to *Padua* in a peſtilence, and to his country in a famine.'

The church of *S. Giobbe* belongs to the *Franciſcans*, and ſtands in the *Seſtiero di Canaregio*. The moſt valuable paintings in this church are the nativity of Chriſt, by *Gieronimo Breſſano*; the preſentation of the infant *Jeſus* in the temple, by *Carpaccio*; and ſome others by *Bellino*, and *Carletto Calliari*, *Paolo Veroneſe*'s ſon. S. Giobbe.

The pretended remains of St. *Luke*, which by a bull of pope *Pius* II. (which is alſo ſhewn here) have been declared genuine, are kept in this church: however, the *Benedictines* of St. *Giuſtina*'s church in *Padua* produce a like decree of pope *Gregory* XIII. in favour of St. *Luke*'s remains, which they pretend to have in their poſſeſſion. *Remains of St.* Luke.

In the cloyſter lies the conſort of the *Doge Nicolo Trono*, of the *Moroſini* family, named *Dea*, which poſſibly is only an abbreviation of *Dorothea*; and on the pavement is the following epitaph to her memory: *Epitaph of* Dea *the wife of* Doge Nic. Trono.

DEÆ, rariſſimæ mulieris, Illuſtriſſ. Dom. Nicolai Throni inclyti Ducis Venetiarum conjugis, humili hoc in loco corpus juſſu ſuo conditum eſt; animum vero ejus propter vitæ virtutumque & morum ſanctitatem ad cæleſtem patriam advoláſſe credendum eſt. Anno Salutis M.CCCC.LXXVIII.

'In this mean place, by her own direction, lies the mortal part of 'Dea, a lady of uncommon merit and rare accompliſhments, and wife 'of the moſt illuſtrious lord *Nicolo Trono*, *Doge* of *Venice*; but from 'her many virtues, and the ſanctity of her life, it may be affirmed, that 'her ſoul has taken its flight to its native heaven. 1478.'

There

Renati de Voyer.

Here is alſo a ſuperb mauſoleum, erected in honour of *Renauld de Voyer* Count *d' Argenſon*, ambaſſador extraordinary from the court of *France*, who died at *Venice* before he had made his public entry. The ſculpture was executed by *Claude Perravu*, according to a draught brought from *Rome*. On a large black marble pyramid, with which this ſtructure is embelliſhed, a large pompous epitaph, giving an account of his family, *&c.* is to be ſeen in gold letters. He died in 1651, and the fifty-fifth year of his age.

In the chapter-room, which is in the firſt court of the convent, is to be ſeen the following inſcription:

A. M. D. G.
Memoriæ
Excelſi ac Præpotentis Domini
D. Renati de Voyer,
E Comitibus de Paulmy
Comitis d'Argenſon,
Chriſtianiſſimi Ludovici XIV. Regis
Ad Sereniſſimam Remp. Legati,
Cujus exta cippus hic habet,
Cor Gallia poſſidet,
Corpus in Mauſoleo jacet,
Fama terras implet,
Anima cœlis æternùm vivet.
Plura ſi requiris viator
In Templo marmor dicet.

'To the memory of the high and puiſſant lord *D. Renauld de Voyer* 'Count *d'Argenſon*, deſcended from the Counts *de Paulmy*, ambaſſador 'from his Moſt Chriſtian Majeſty *Lewis* XIV. to the moſt ſerene repub-'lic of *Venice*. His bowels are interred in this grave, his heart lies in 'France, his body in the mauſoleum, his fame fills the earth, and his 'ſoul enjoys eternal life in heaven. Traveller, if thou deſireſt to know 'more of this great man, the marble monument in the church will in-'form thee.'

Convent of S. Giorgio Maggiore.

Oppoſite to St. *Mark*'s place lies the convent of *S. Giorgio Maggiore*, on the iſland of the ſame name, where eighty *Benedictine* monks conſtantly reſide. Here is a fine walk of two hundred and nine common paces in length, which yields a moſt beautiful proſpect. This convent is alſo remarkable for a grand ſtair-caſe, built by *Longhena*, a famous

architect, whoſe buſto ſtands over the main entrance of the library: and on the wall, on one ſide of it, is the following inſcription:

* *Facilem habes, Hoſpes,*
Aſcenſum
Ut diſcas,
Ad arduos cæli apices
Modico labore
Pervenire.

'Stranger, the aſcent to this repoſitory of knowledge is eaſy and 'gentle: hence thou mayeſt learn, that the lofty heights of heaven, of 'which this is an emblem, may be aſcended with moderate labour and 'induſtry.'

On the other ſide are theſe words:

Quiſquis hos gradus premis
Vitia quoque calca,
Sic tibi ex piaculis
Novo more
Scalam facies
Ad cælum.

'Whoever thou art that treadeſt theſe ſteps, let it remind thee to 'trample alſo in the ſame manner on vice; ſo ſhalt thou make a ladder 'of thy crimes, by which thou mayeſt aſcend to heaven.'

In the middle is to be ſeen the following date:

M. DC. XLIV.

This library has three doors, is of a conſiderable length, and is adorned with two rows of pillars, which ſupport a gallery that goes all round it. *Library.*

Near the cieling are the ſtatues of ſeveral perſons who diſtinguiſhed themſelves by their learning, cut in wood. Though the collection of books is nothing extraordinary; yet this library is the fineſt in all *Venice*. The ſymbolical paintings on the cieling are by the two *Giovanni Valoroſi*, *Giov. Coli*, and *Filippo Gherardi*, a native of *Lucca*.

In the refectory or dining-hall, is a piece of painting by *Paolo Veroneſe*, repreſenting the marriage at *Cana*, which, both for ſize and the execution, is reckoned one of the moſt celebrated pieces in the world. *Famous picture in the refectory.*

* Theſe inſcriptions have nothing to recommend them but what the *Italians* call *Concetti*, or playing upon words; which kind of wit is generally loſt in the tranſlation.

The depth of it is two-and-thirty feet, and in length it takes up one ſide of the refectory entirely. The figures in this piece amount to a hundred and twenty; but the bridegroom and bride cannot be diſtinguiſhed from their gueſts: however, the painter has taken care to repreſent himſelf among the latter, playing on a muſical inſtrument, and his brother with a glaſs of wine in his hand. The faces of the other gueſts, for the moſt part, repreſent ſome of the *Benedictine* monks at that time living in the convent. As the *Italians*, when they would commend any piece of painting as very extraordinary, uſually ſay, that *Lewis* XIV. of *France*, or *Auguſtus* king of *Poland*, offered a vaſt ſum of money for it; but that it was refuſed. So they tell us, that the king of *France* would have been glad to have covered this picture with *Louis-d'ors*, if the monks would have parted with it. But all the artiſt had from the convent for painting this piece amounted only to three hundred *ducati d'argento*, and a caſk of wine. He was a whole year about it, during which time he was in this aſylum on account of a murder he had committed in the city. *Vanni* has publiſhed a copper-plate of this piece on two ſheets of imperial paper. One fault which the critics find with this picture is, that, in ſuch a numerous company, few ſeem to take any notice of the miraculous change of water into wine; and that little or no ſurpriſe or emotion is expreſſed in the countenances of thoſe few.

Its value.

Fault in it.

Garden. The garden belonging to this convent is large, and well laid out in ever-green hedges, and with long covered walks interwoven with vines, *&c.*

Church. The church has an elegant front of *Pietra Iſtriana*, built from a deſign of *Palladio*. And among other marble ſtatues by *Vicentino* with which it is adorned, thoſe of St. *Stephen* and St. *George* are accounted the beſt.

At the entrance of the church are the monuments of two *Doges*, namely, *Tribuno Memi*, and *Sebaſtiano Ziani*. On the firſt is this inſcription:

Epitaph of Tribuni Mimi. *Memoriæ TRIBVNI MEMI optimi Principis, qui factioſis Urbe pulſis, inde Ottonis II. Cæſaris odio mirificè eluſo de eadem ubique promeritus, ut æternam eamque certiorem adipiſceretur gloriam, abdicato imperio hanc inſulam Monachus incoluit ac ejuſdem Inſtituti Viris piè legavit. Iidem grati animi ergô poſuere M.DC.X. Deceſſit DCCCCXCII.*

'To the memory of *Tribuno Memi*, who, among many other eminent ſervices by which he deſerved highly of the ſtate, drove a dangerous faction from the city, and with wonderful prudence averted the hatred of the emperor *Otho* II. Afterwards having in view an eternal

'and

'and more certain glory, he abdicated the ducal throne, and lived a 'monaſtic life in this iſland, which he devoutly bequeathed to the monks 'of the ſame order, who, in gratitude to their founder, erected this mo- 'nument in the year 1610. He died in the year 992.'

On the ſecond are theſe words:

Memoriæ SEBASTIANI ZIANI invicti Ducis, cujus armis fractâ prius Friderici Ænobarb. Cæſ. pertinaciâ mox officiis delinitâ, eundem inter ſe & Alexandrum III. Pontif. Max. pacis arbitrum voluit, quâ nutans Chriſtiana Reſp. tandem ſublato diſſidio conquievit. Monachi pluribus obſtricti beneficiis, celebriori loco monumentum reſtituere M.DC.X. *Of* Sebaſtiano Ziani.

'To the memory of *Sebaſtiano Ziani*, a renowned warrior, who hav- 'ing by his bravery humbled the obſtinacy of the emperor *Frederick* 'Barbaroſſa, and afterwards winning him by courteſy, became the me- 'diator of a peace betwixt that monarch and pope *Alexander* III. ſo that 'by the accommodation of theſe differences, the tranquility of *Chriſten-* 'dom, which had been long torn by factions, was at length reſtored. 'The monks, in conſideration of his many favours, have rebuilt his 'monument in a more conſpicuous place in the year 1610.'

Theſe two inſcriptions, like many others, are very defective in *Miſſon.*

The *Doge Domenico Michieli* has likewiſe a ſuperb monument in this church.

At the ſiege of *Tyre*, the *Venetian* fleet being in want of money, this *Doge* ordered counters, made of leather, to paſs current till they ſhould be called in and diſcharged. Theſe pieces went by the name of *Michelotti*; and in memory of this tranſaction, his deſcendants to this day bear a gold coin in their arms. *His arms.*

The ſtalls of the monks in the choir are admirably carved, and repreſent the life of St. *Benedict*, with the palaces, temples, gardens, animals, and landſcapes occurring in his hiſtory. The whole is ſaid to have been done by *Albert Van Brule*, a *Flemming*, when he was in the twenty-fifth year of his age. The pavement of the choir is of fine inlaid work of marble. *Sculpture.*

The high altar is inſulated or detached from the wall, and of very curious marble. On it ſtand four braſs ſtatues of the evangeliſts, which ſupport a large globe of copper, gilt, over which is repreſented God the Father. This piece was caſt by *Girolamo Campagna.* *Value magnificence.*

On the altar of the virgin *Mary* is a fine marble ſtatue, which deſerves notice.

Paintings. The martyrdom of St. *Stephen*, whoſe body, as the monks pretend, is preſerved in this church; Manna falling from heaven; the Lord's ſupper; a Deſcent from the croſs, and ſome other fine pictures to be ſeen here, were painted by *Tintoretto*. The birth of *Chriſt*, which is looked upon as one of the beſt pieces painted by *Giacomo Baſſano*, who is commonly known by the name of *ill Baſſano Vecchio*, deſerves the attention of a curious traveller.

Pretended miracle wrought in favour of St. Lucia. On the firſt altar on the right-hand near the entrance, the cavaliere *Leandro da Baſſano* has painted the miracle which was wrought in favour of St. *Lucia*, whom ſeveral oxen could not draw from her ſeat to a houſe of ill fame, where an aſſault on her virtue was intended.

Hard by the *Capella maggiore* ſtands the altar of *Vincenzo Moroſini*, which is embelliſhed with pillars of white and violet-colour marble, the veins of which repreſent the heads of men, birds, and fiſhes. To find out the laſt, indeed, a ſtrong imagination is required; but the body of a man, with his arms ſtretched, and legs ſet cloſe together, may be plainly diſtinguiſhed on this variegated marble; and though nothing like a croſs is to be ſeen near it, yet it commonly paſſes for a repreſentation of our Saviour on the croſs. *Aldrovandi* has given a wooden print of it, in his *Muſeum Metallicum*, p. 759, where he alſo gives a tedious deſcription of the repreſentations of the virgin *Mary*, ſome of the monkiſh orders, dogs, cats, birds, *&c.* to be ſeen in variegated marble. Another *A natural crucifix in marble.* ſuch a chimerical repreſentation of our Saviour on the croſs I likewiſe obſerved in *Notre Dame* at *Paris*, on a pillar of white marble with ſpots of red and grey, behind the high altar; and it is affirmed that forty thouſand livres have been refuſed for that curious piece; for it may be ſuppoſed that ſo rich an archbiſhop as that of *Paris* would not ſell a curioſity of this kind. Whether art has always been aſſiſting to nature in producing ſuch pieces, I will not pretend to ſay; but that this is really the caſe with regard to the eyes and noſe of a large death's head, repreſented by various colours in the veins of a piece of marble on the altar of the church of *S. Giorgio maggiore* can hardly be called into queſtion.

S. Gioſeppe. *S. Gioſeppe*, in *Seſtiero di S. Marco*, belongs to the *Auguſtine* nuns. The picture of the nativity of Chriſt, over the high altar, is the work of *Paolo Veroneſe*, and was done at the expence of *Gieronimo Grimani*, procurator of St. *Mark*. The ſame benefactor alſo embelliſhed the *Capella Maggiore* with ſeveral ornaments. He lies buried, and has a fine monument, with an extravagant epitaph, in the ſame chapel.

Church of St. John *the Evangeliſt.* In the church of *S. Giovanni Evangeliſta* are to be ſeen ſome elegant ſepulchral monuments belonging to the *Badoaro* family, with epitaphs in the uſual ſtrain.

The

The church dedicated to St. *John* and St. *Paul* may be looked upon as the fineſt in *Venice* for exquiſite paintings, which are the works of the following celebrated maſters, *viz. Palma*, *Vivarino*, *Titiano*, *Paolo Veroneſe*, *Polydoro di Caravagio*, *Tintoretto*, *Andrea Cortona*, *Leonardo Corona*, *Santo Peranda*, the two *Baſſani*, *Mattheo Ingoli* of *Ravenna*, *Liberi*, *Bellino*, &c. But among all theſe, the martyrdom of *Peter Martyr*, the *Dominican* monk, is reckoned the beſt; and it muſt be owned that nothing can exceed the expreſſion of the various paſſions in the countenances of the perſons preſent. Whether it be *Titian*'s maſterpiece I cannot pretend to determine; but this is certain, that none of his pieces that are now extant are ſo much valued and admired.

Pictures in St. John and St. Paul's church.

Titian's maſter-piece.

In this church are to be ſeen a great number of ſepulchral monuments of ſeveral *Doges*, and other famous perſonages, among whom, four have been honoured by the republic with ſtatues on their tombs; but theſe ſtatues are only of wood: however, the horſe on *Horatio Balleoni*'s monument is reckoned a maſterpiece in ſculpture.

Statues.

Among the *Doges* buried here, are *Pietro* and *Giovanni Mocenigo*, and *Leonardo Lauredano*, whoſe elegant monuments deſerve particular notice, on account of the beauty of the ſculpture.

Pietro's epitaph is as follows:

PETRO MOCENIGO Leonardi F. omnibus non minus optimi quàm eloquentiſſimi Senatoris muneribus domi foriſque functo, maris Imperatori, Qui, Aſiâ à faucibus Helleſponti uſque in Syriam ferro ignique vaſtatâ, Caramannis Regibus, Venetorum ſociis, ab Ottomanno oppreſſis, Regno reſtituto, Piratis undique ſublatis, Cypro à conjuratis non minori celeritate quàm prudentia receptâ, Scodrâ ductu & auſpiciis ſuis obſidione liberatâ, cum rempubl. feliciter geſſiſſet, abſens D. Marci Procurator, inde Dux grato Patrum conſenſu creatus eſt. Johannes tertius ab hoc Dux, & Nicolaus Mocenici, fratres pientiſſimi B. M. D. Vixit annos LXX. Menſ. I. Dies XX. Obiit non ſine ſummo populi gemitu, Ducatus ſui anno primo, menſe ſecundo, die XV. Anno Salutis M.CCCC.LXXVI.

Inſcription on Pietro Mocenigo's tomb.

'To *Pietro Mocenigo*, ſon of *Leonardo*, a moſt eloquent and worthy 'ſenator and admiral, who, after having diſcharged, both at home and 'abroad, all the duties of the ſeveral poſts he was inveſted with, 'when *Aſia*, from the ſtraits of *Conſtantinople* as far as *Syria*, had been 'laid waſte with fire and ſword, reſtored the kings of *Caramannia*, the 'allies of the *Venetians*, who had been oppreſſed by the *Ottoman* em-'peror, to their kingdom; extirpated the pirates; recovered *Cyprus* from 'the rebels, *&c.* was, in regard to theſe his glorious actions, created 'procurator of St. *Mark* in his abſence, and afterwards, with the una-

'nimous conſent of the ſenators, choſen *Doge*. *Giovanni* the third 'Doge after him, and *Nicolo Mocenigo*, his moſt affectionate brothers, 'erected this to his memory. He lived ſeventy years, one month, and 'twenty days; and died, to the great grief of the people, thirteen months 'and fifteen days after he had been created *Doge*.'

Leonardo Lauredani.

Girolamo Campagna has given a noble ſpecimen of his ſkill in ſculpture on the tomb of *Leonardo Lauredani*.

Marco Antonio Bragadeni's *ſkin*.

The ſkin of the unfortunate *Marco Antonio Bragadeni*, who, after the taking of fort *Famaguſta* in *Cyprus* in the year 1571, was flayed alive by the *Turks*, contrary to the articles of capitulation, lies in a beautiful marble tomb, with this inſcription:

MARCI ANTONII BRAGADENI dum pro Fide & Patria bello Cyprio Salamine contra Turcas conſtanter fortiterque curam principem ſuſtineret, longâ obſidione victi à perfida hoſtis manu, ipſo vivo ac intrepidè ſufferente, detracta pellis. Anno ſalutis M.D.LXXI. XV. Kal. Septembr. Antonii Fratris operâ & impenſâ huc advecta; atque hîc à Marco, Hermolao, Antonioque filiis pientiſſimis ad ſummi Dei, Pariæ Paternique nominis gloriam ſempiternum poſita. Anno Salutis M.D.XCVI. Vixit annos XLVI.

'Here is depoſited the ſkin of *Marco Antonio Bragadeni*, who ſo glo-'rioufly ſignalized his courage and fidelity in the wars of *Cyprus*, as go-'vernor of *Salamis*; and being, after a long ſiege, conſtrained to ſur-'render, was flayed alive by the perfidious *Turks*, which he bore with 'uncommon patience and fortitude. It was brought hither at the ſole 'expence of, and by the generous care of his brother *Antonio* on the '18th of *Auguſt*, 1571; and his dutiful ſons placed it here to the glory 'of God, and the eternal honour of their country and family. He lived 'forty-ſix years.'

Bragadeni not only bore the many previous tortures * inflicted on him by the Barbarians, but alſo the cruel death to which he was put, with the greateſt conſtancy. Such was the ſavage fury of *Muſtapha* the *Ottoman* General, that he cauſed the ſkin of this unhappy victim to be ſtuffed with ſtraw, and, by way of indignity, to be tied on the back of a cow, and carried through the ſtreets of *Salamis* in proceſſion under a red umbrella † which *Bragadeni* made uſe of when he viewed the forti-

* As ſoon as he fell into the hands of the *Turks*, *Muſtapha*, their general, ordered his ears to be cut off.

† *Paruta della Guerra di Cipro*, *lib.* ii. *p.* 145.

fications. After this he hung it at the yard-arm of a ſhip as a trophy, then carried it in triumph through *Syria*, and at laſt brought it to *Conſtantinople*, where *Bragadeni*'s friends purchaſed it, but not without an extravagant ranſom.

All that could be collected of the other parts of his body is buried in St. *Gregory*'s church, in *Seſtiero di Dorſo duro*; and on a pillar in the *Capella Maggiore*, is the following inſcription:

Marci Antonii Bragadeni Præfecti inſignes reliquiæ.

'The honoured remains of General *Marco Antonio Bragadeni*.'

Above the veſtry door are the monuments of the celebrated *Titian*, and the two *Palma*'s. *Leandro Baſſano* and *Fialetti* have painted ſeveral paſſages of St. *Dominic*'s life, and others are repreſented in *baſſo-relievo*, on bronze, in the chapel of this ſaint. A little further, on the right-hand, is a beautiful monument, of an uncommon ſize, on which three ſtatues of white marble repreſent the Doge *Bertucci Valeri*, his ſon *Sylveſtro Valeri*, and the wife of the latter.

Paintings.

On the left-hand, near the high-altar, is a picture repreſenting the battle fought between the *Turks* and *Venetians* near the *Dardanels*, in the year 1656, the day after the feſtival of St. *John* and St. *Paul*. It was painted by *Joſeph Entius*, a native of *Augſburg*, in the year 1657. *Bertucci Valieri*, who was then *Doge*, together with ſeveral ſenators, kneeling before the holy Trinity, the Virgin *Mary*, St. *John*, and St. *Paul*, are repreſented in this piece.

In the *Capella del Roſario* are beautiful pieces of ſculpture in marble, and very good paintings. The outſide of the church is decorated with curious *baſſo-relievo's*, repreſenting fruit, flowers, *&c.* Facing the church ſtands a braſs equeſtrian ſtatue of *Bartolomeo Colleoni*, made by *Andrea del Verrochio* of *Florence*. The life of this warrior is written by his countryman *Pietro Spino*. On one ſide of the pedeſtal of the ſtatue are theſe words:

Colleoni's monument.

Bartholomæo Colleono Bergomenſi ob militare imperium optimè geſtum.

'In honour of *Bartholomeo Colleoni*, a native of *Bergamo*, as a monument of his victories and military glory.'

On the other ſide:

S. C. Johanne Mauro & Marino Venerio Curatoribus, Ann. Sal. MCCCCLXXXXV.

Colleoni's

Ridiculous arms.

Colleoni's coat of arms, which is to be ſeen on his monument, conſiſts of three *Coglioni*, or teſticles.

Some account of Andrea Verrochio.

Andrea Verrochio was a diſciple of *Donatello*. He was an excellent painter, architect, mathematician, muſician, and goldſmith, and was the firſt who preſerved the likeneſs of perſons after they were dead, in a kind of model, for painting their portraits. The equeſtrian ſtatue of *Colleoni* does him great honour; but ſome connoiſſeurs find fault with the horſe, which, contrary to the natural motion of quadrupeds, lifts up two feet at once on the ſame ſide. The ſame fault is found with the horſe on the monument erected to *John Acuto* (*Sharp*) a native of *England*, and General of the *Piſans* in the cathedral at *Florence*; as alſo in the four celebrated horſes on St. *Mark*'s church at *Venice*, which are ſaid to have been brought from *Conſtantinople*. But no general rule can be formed with regard to this poſture, and ſeveral horſes move in that manner which has been ſo much cenſured in the excellent pieces above-mentioned.

Convent.

In the cloiſter round the *Dominican* convent, to which St. *John* and St. *Paul*'s church belongs, are ſeveral tombs of beautiful marble and porphyry. The buſto's of the moſt celebrated perſons of the *Dominican* order are ſet up over the windows and doors. In the lower ſtory is the old refectory, or hall, adorned with ſeveral fine pieces of painting. There are two new refectories, in one of which the monks dine on feſtivals, and in the other on meagre days, both in the upper ſtory. In the former is a fine picture by *Paolo Veroneſe*, repreſenting our Saviour at an entertainment in the houſe of *Simon* the leper. It is painted on canvas, and was once torn into three pieces to ſecure it from being burnt. Another piece repreſents *Mary Magdalene* wiping our Saviour's feet with her hair, while he was at table, which deſerves particular notice, though this piece is only a copy; for the original was painted by *Paolo Veroneſe*, and ſent to *France*. In the other new refectory *Petro della Vecchia* has painted the martyrdom of St. *John* and St. *Paul*.

Paintings in the refectories.

Number of monks.

Ninety monks are conſtantly maintained in this convent; but the whole number, including the travelling and extraordinary monks ſupported by this foundation, amounts to a hundred.

Library.

The library is elegant, and the books in good order. It is adorned with ſome ſculpture in wood, and ſeveral ſtatues on the cornices. The diſpenſary of this ſpacious and beautiful convent is likewiſe extremely well furniſhed, and kept in the beſt order.

In the *Capella di S. Maria della Pace*, which belongs to this convent, is a beautiful altar and ſome good pieces of painting by *Baſſano*, *Carpaccio*, and *Andrea Celeſti*, a *Venetian*.

The

The church of *S. Giuliano* in the *Seſtiero di S. Marco*, has ſome good pictures, one of which, repreſenting St. *Chriſtopher*, is aſcribed to *Antonelli Mamertini*, who, according to ſome, was the firſt inventor of the method of painting in oil-colours. The beautiful marble front of this church was deſigned by *Sanſovino*. S. Giuliano.

The church of *S. Giuſtina* in the *Seſtiero di Caſtello* has a moſt elegant front of *Iſtrian* ſtone, deſigned by *Baltaſare Longhena*, and decorated with pillars, ſtatues, *&c.* The high altar conſiſts of curious marble, porphyry, and ſerpentine. The four pillars on it are of white marble, inlaid with foliages and flowers. S. Giuſtina.

The tabernacle is made with coral, agate, cornelian, and *lapis lazuli*, and has ſixteen pillars of curious red jaſper. It coſt fifteen thouſand ducats. *The tabernacle.*

Here are alſo two ſtatues of *Parian* marble, repreſenting *Thomas Aquinas* and St. *Peter*. The former is the work of *Antonio Lombardo*, and the latter of *Paolo Milaneſe*. *Statues.*

The paintings in this church deſerve particular notice. In the wall is to be ſeen a ſtone, upon which St. *Juſtina* once kneeled down to pray, and, as is pretended, left the impreſſion of her knee. *Impreſſion of St.* Juſtina's *knee on a ſtone.*

In the iſland of St. *Helena*, is a church belonging to the white *Olivetan* monks, which is commonly called St. *Lena*. It contains the monuments of ſeveral famous perſonages.

The four principal hoſpitals in *Venice*, are, 1. *SS. Giovanni e Paolo*; 2. *Spedale de gl' Incurabili*; 3. *S. Lazaro de Mendicanti*; and 4. *Spedale della Pietà*; where not only foundlings, but other poor children, and even grown-up perſons are taken in. Some of the girls are inſtructed in muſic, and attain to great ſkill not only in ſinging, but alſo in playing on the violin, organ, hautboy, theorbo, and other inſtruments. Every *Saturday* and *Sunday*, very fine pieces of muſic are performed in the churches of theſe hoſpitals, which begin about two hours before ſun-ſet. A perſon gives two or three pence at ſuch times for a chair or convenient ſeat. The young women, who are the only performers in theſe concerts, appear in public but twice a year, when they walk abroad with their inſtructors. They are not permitted to quit the hoſpital, except it be to be married: and even then it is with difficulty they obtain leave of the hoſpital, becauſe it is not an eaſy matter to fill their places; beſides, the care and expence of their education is very conſiderable. *Bologna* is the fineſt voice at preſent in the *Pieta* hoſpital, and *Tereſia* in that of the *Mendicanti*. The republic allows a ſalary for a muſic maſter to every one of theſe four hoſpitals. And the moſt celebrated muſicians do not think the office beneath their acceptance. *Hoſpitals.*

St. Lazaro. The church of the *Spedale de' Mendicanti* is dedicated to St. *Lazarus*. Over the entrance is an inſcription on marble, in honour of *Lorenzo Delfini*, to whom, when governor of *Padua*, the inhabitants of that place erected a ſtatue, in acknowledgment of the many benefits they received from him during his adminiſtration. But the moſt remarkable thing in St. *Lazarus*'s church, which is, indeed, far from being deſpicable, is the monument of *Aloyſio Mocenigo*, which is as wide as the whole front; ſo that one in going up this church muſt paſs under it, as if it were a triumphal arch. It is adorned with a great number of black marble pillars; and the whole monument has ſomething extremely grand and ſtriking. On the left-hand, at the entrance, is this inſcription:

Ne molem, quam cernis,
Mauſoleum puta, Spectator,
Triumphus hic eſt, qui Cretæ poſitus
ALOYSIO MOCENICO,
D. Marci Procuratori,
Huc per civium lacrymas advectus eſt.
D. Marcus Soſpitator,
Qui Mocenicæ genti
Suum juſſit militare Leonem,
In Aloyſio vel extincto rugit,
Cives illius exemplo
Ad gloriam provocaturus,
Hic Maris Mars, terræ terror,
Venetæ Claſſis bis Imperator,
Patriæ ſemper ſalus,
Religione, Conſilio, Pietate,
Bellicâ virtute clariſſimus
Habet tot documenta,
A Turcis Jeſu, Bettheemi, Martinenghi, Vitturi,
D. Demetrii propugnacula
Penè expugnata propugnavit.
D. Theodori Turluli munimenta
Ex unguibus hoſtium evulſit.
Thracum Claſſes victoriarum aurâ tumidas
Adverſum Martem pati neſcias,
Cladibus adſueſcere docuit,
Parvâque manu profligatas
Toto Ægeo profugas egit.

Think

'Think not the ſtructure thou beholdeſt to be a monument: It is 'that triumph, which was firſt raiſed at *Crete* to *Aloyſio Mocenigo*, pro-'curator of St. *Mark*, and was wafted hither by the tears of his fellow 'citizens. St. *Mark*, our patron ſaint and protector, bequeathed his 'warlike lion to the family of *Mocenigo*, which ſtill ſeems to roar in '*Aloyſio*, though dead, in order to incite the citizens to glory by his il-'luſtrious example. This *Mars* of the ſea, this terror of the land, who 'was twice commander in-chief of the *Venetian* fleet, and always the 'defender of his country, was equally diſtinguiſhed for his military ta-'lents, his prudence, devotion, and affection to his country. He gave 'ſignal proofs of his bravery by ſucceſsfully defending ſeveral places of 'importance againſt the powerful aſſaults of the *Turks*, and by diſpoſ-'ſeſſing them of others. The *Thracian* fleets, elate with frequent vic-'tories, and unuſed to loſſes, he humbled by frequent defeats, and with 'a ſmall number of ſhips drove them before him, and ſcattered them all 'over the *Archipelago*.'

On the right-hand this inſcription is continued in the following words:

Aſſanum Baſſam Babiloniæ domitorem
Interfecit,
Natalinum Furlanum
Ottomannarum navium moderatorem
A Chriſto Venetiſque transfugam
Catenis oneravit.
Turcarum cuniculis laceratâ Cretâ
Per murorum hiatus
Se in urbem hoſte effundente,
Perterritos duces, plorantes cives,
Milites abeuntes revocavit.
Solus ſenex ferreum ſe murum objiciens
Hoſtes percecidet, fugavit.
Veneto Imperio in unâ urbe
Totum regnum reſtituit.
Neſcio Romanum Metellum,
An Venetum Aloyſium
Cretenſis vocabulo aptiùs honeſtes.
Ille Regnum domuit; Hic aſſeruit.
Hinc à Cretenſi Senatu Populoque
Aureo æreoque numiſmate donatus eſt.

Triumphorum plenus
Palmam accepturus obiit
Anno MDCLIV. Menſe Octobris die XVII.
Aloyſius & Petrus D. M. Procuratores
Ex Teſtamento Commiſſarii
Magno Patruo lacrymabundi poſuere.

'He ſlew the Baſhaw *Haſſan*, famous for his conqueſt of *Babylon*. 'He took priſoner and ſent home in chains *Natalino Furlani*, a *Venetian* 'renegado, who was admiral of the *Ottoman* fleet. When the *Turks* by 'ſpringing a mine had made a breach in the walls of *Candia*, and came 'pouring into the city, ſo that the beſieged gave themſelves up to de-'ſpair, the military officers were terrified, and the ſoldiers ſought their 'ſafety by flight; he comforted and animated the former, and rallied 'the latter: For this brave old man oppoſed himſelf like a bulwark of 'iron, repulſed the enemy with great ſlaughter, and, by preſerving 'the metropolis, reſtored the whole iſland of *Candia* to the *Venetian* 'government. If we compare the *Roman Metellus* with the *Venetian* '*Aloyſio*, it will be difficult to determine which of the two heroes beſt 'deſerved the honourable title of *Cretenſis*. The former conquered the 'kingdom; but the latter reſcued it from ſlavery; for which ſignal ſer-'vice he was preſented with two medals, one of gold and the other of 'copper, by the *Cretans*. After ſo many victories and triumphs, he 'went to receive an immortal palm on the 17th day of *October*, 1654. '*Aloyſio* and *Pietro*, procurators of St. *Mark*, erected this monument to 'their illuſtrious uncle, as a mark of their tender affection.'

Under the ſtatues of Courage and Prudence, which are to be ſeen on this monument, is alſo an hiſtorical account of the moſt remarkable actions of the deceaſed.

There are likewiſe ſeveral monuments belonging to the families of *Capello*, *Mora*, *&c.* and a good collection of pictures in this church. The front of it was built from a deſign of *Sardi*.

S. Leone. In St. *Leone*'s church, in the *Seſtiero di Caſtello*, are ſeveral pieces painted by *Palma* and *Pietro Vecchio*. Over the entrance of the veſtry are theſe words:

ANDREÆ PISANI, Petri filii,
Flebile fatum illacrymat ſaxum
Et lapideâ voce portat illius laudes,
Quòd pietas, morum candor, civiles elegantiæ,
Et jura amicitiæ illibata
Cum illo interiere
Anno M.DC.LXIX. Menſe Majo Die XXIX.

Epitaph of Andrea Piſani.

'This ſtone laments the death of *Andrea Piſano*, the ſon of *Pietro*; 'and though it be ſilent, yet it ſpeaks his praiſe; for piety, candour, 'elegance of manners, and ſincere friendſhip, died with *Piſano* on the '29th day of *May*, 1669.'

St. *Lorenzo* is a convent of *Benedictine* nuns, in which the chief of the nobility place their daughters and ſiſters, and conſequently it may be ſuppoſed that the life of theſe nuns is none of the moſt auſtere. They go about the convent without veils; and their *parloirs*, though ſecured with thick iron grates like a priſon, ſeldom want very ſprightly company. Theſe ladies are ſeventy in number. Among their reliques in this convent, they ſhew a coif, which they pretend the virgin *Mary* wore. In the church are very fine pieces of ſculpture in marble, and ſeveral pictures by *Palma*, *Tintoretto*, and *Girolamo Pilotti*.

S. Lorenzo. *Free living of the nuns.* *Reliques.*

In St. *Luke*'s church was formerly to be ſeen the monument of *Pietro Aretino*, who, on account of the poignancy of his wit in ſatiriſing the great, was called *Flagellum Principum*; but his diſſolute life and atheiſtical writings have left an indelible ſtain on his memory; though *Arioſto*, in his *Orlando Furioſo*, ſays of him:

S. Luca. Pietro Aretino. *His grave.*

Ecco il flagello
Dei Principi, il divin Pietro Aretino!*

'Behold the ſcourge of princes, the divine *Aretino!*'

Spezelino

* On this exalted epithet, ſo ill beſtowed on ſuch a vicious debauchee, *Gaddi*, a famous *Florentine* writer, in his book *de ſcriptoribus non eccleſiaſticis Græcis, Latinis, Italis, Florent.* 1648. *T.* i. under the word *Aretinus*, makes the following remark: *Cur verò ſibi arrogaverit aliorum conſenſu divinitatem, neſcio, niſi fortè Dei munus exercuiſſe dicendus ſit, quum ſumma capita velut celſiſſimos montes fulminaverit, linguâ corrigens & mulctans, quæ ab aliis caſtigari nequeunt.* 'But 'how others could countenance his aſſuming the epithet *divine*, I know not; unleſs, per- 'haps, he may be ſaid to have performed the office of a god, by thundering out his in- 'vectives againſt perſons in the higheſt rank, who, like ſo many lofty mountains, were 'moſt expoſed to his revenge; and by chaſtiſing and puniſhing with his tongue thoſe 'who were above the reach of human laws.' Amidſt all the inſolent virulence of his pen, nothing can be more baſe and mean-ſpirited than his fawning petitions to ſeveral great

Spezelino * alſo tells us, that he is alſo ſtiled *Divus Petrus Aretinus*, on medals.

The learned differ about *Aretino*'s epitaph; but that which *Ghilini* gives us in the following words is looked upon as the beſt:

Qui giace l'Aretin amaro Toſco
Del ſcm' human, la cui lingua trafiſſe
Et vivi, & morti: d'Iddio mal non diſſe,
Et ſi ſcuſò, co'l dir, io no'l conoſco.

'Beneath this ſtone the *Tuſcan* bard doth lie,
'Whoſe wit licentious laſh'd both high and low:
'His God he ſpar'd; aſk you the reaſon why?
'His anſwer is, My God I do not know.'

Which has been thus tranſlated into *Latin:*

Condit Aretini cineres lapis iſte ſepultos,
Mortales atro qui ſale perfricuit.
Intactus Deus eſt illi, cauſamque rogatus
Hanc dedit, ille, inquit, non mihi notus erat.

It is alſo tranſlated in a more diffuſe manner into *French*, as follows:

great men. And though ſome, poſſibly, from a motive of pity, might order him a ſmall gratuity, others rewarded him with ſevere drubbings. *Vid. Girolamo Ghilini in Teatro d'huomini letterati, Venet.* 1647, *p.* 192. The book entitled, *De tribus impoſtoribus*, is falſly aſcribed to *Aretino:* but his abominable and infamous debaucheries appear by his ſonnets, which are embelliſhed with ſixteen copper-plates deſigned by *Giulio*, a painter of *Rome*, and engraved by *Marco Antonio* of *Bologna*. Of the poet and the painter the learned *Vaſſari*, *in Trattato della Pittura*, p. 302. has given his opinion in theſe words: *Io non ſo, qual faſſe piu o brutto lo ſpettacolo de i deſigni di Giulio all' ochio, o le parole dell' Aretino a gl' orecchi.* 'I 'know not which is moſt filthy, obſcene, and offenſive, *Giulio*'s deſigns to the eye, or '*Aretino*'s words to the ear.' A perſon could not believe that ſuch a miſcreant had ever been acquainted with theological ſtudies; and yet a paraphraſe on the ſeventeenth Pſalm; a treatiſe called *Speculum operum divinorum*; and another entitled *De humanitate filii Dei*; and the *Life of the virgin* Mary, written by this ſame *Aretino*, are ſtill extant.

* *Vid. Spizelii Scrutin. Atheiſmi, p.* 19. where he affirms that he himſelf had ſeen ſuch medals. It was the opinion of ſome, that *Aretino*, like the ancient *Roman* emperors, might have juſtly aſſumed the titles of *Germanicus*, *Pannonicus*, *Francicus*, *&c.* as by the dread of his pen he kept ſeveral ſovereign princes under contribution. He died in the year 1556.

Le temps par qui tout ſe conſume
Sous cette pierre a mis le corps
De l'Aretin, de qui la plume
Bleſſa les vivans & les morts;
Son encre ternit la memoire
Des Monarques, de qui la gloire
Eſt vivante après le trepas;
Et s'il n'a pas contre Dieu même
Vomi quelque horrible blaſpheme,
C'eſt qu'il ne le connoiſſoit pas.

This thought is more conciſely expreſſed in the *Sieur des Accords'* collection of epigrams, to which he gives the name of *de Touches:*

Biſſot rempli de mediſance
Parle mal de tous, en tout lieu;
Et mediroit encore de Dieu,
S'il en avoit la connoiſſance.

This epigram, indeed, was publiſhed ſo early as the ſixteenth century; yet is it not ſo old as to make us conclude, that the author of the epitaph on *Aretino* borrowed the thought from it: the reverſe is rather more probable.

Many *Roman*-Catholics will not be perſuaded that the clergy could ſo far forget themſelves, as to ſuffer ſuch a perſon to be buried in a Chriſtian church, and with ſuch an epitaph: but whether it was ſo or no, cannot now be determined, becauſe the pavement of the church has been raiſed higher many years ſince; ſo that at preſent nothing is to be ſeen of the tombſtones of ſeveral famous men of thoſe times. Among theſe, there were three diſtinguiſhed for their learning, who being cotemporaries, were inſupportable to each other during their lives, out of envy and jealouſy: however, all three died ſo poor, that they were laid together in one grave. Theſe were *Dolce*, a dramatic poet; *Dionigi Atanagi da Cagli*, who applied himſelf to the improvement of the *Tuſcan* language; and *Alphonſo Ulloa*, a *Spaniard*, who wrote the lives of the emperors *Charles* V. and *Ferdinand* I. *Grave of three literati.*

Though at preſent nothing of *Aretino*'s monument is to be ſeen in St. *Luke*'s church; yet, in an old picture they ſhew his portrait as big as the life, dreſſed in black, and with a grey beard. In this piece is a groupe of other perſons, and Chriſt diſtributing the hoſt to them. *Portrait of* Aretino.

Under a white marble buſto in this chapel is the following inſcription:

Epitaph of Loth *the painter.*

JOH. CAR. LOTH Bavarus,
Suorum temporum Apelles,
Ob virtutem penicilli ab Imp.
Leopoldo nobilium ordini aggregat.
Umbram mortis
Depingere cæpit
D.VI.Oct.MDCXCVIII. Ætat. ſuæ LXVI.

'*John Charles Loth*, a native of *Bavaria*, the *Apelles* of his time, 'who, on account of the ſkill of his pencil, was, by the emperor '*Leopold*, honoured with a patent of nobility, began to paint the ſhades 'of death on the ſixth day of *October*, 1698, and in the ſixty-ſixth year 'of his age.'

St. Mark's *church. Braſs gates, and braſs horſes.*

St. *Mark*'s church is remarkable for the five braſs doors in the front. That in the middle is the largeſt, and is inlaid with ſilver. Some will have it, that theſe doors formerly belonged to the church of St. *Sophia* at *Conſtantinople*; and that they were brought hither from that city, with the four braſs horſes that ſtand over them: but this is but an uncertain tradition. Some affirm that theſe horſes were originally fixed to the chariot of the ſun, which belonged to the triumphal arch erected at *Rome* by *Nero*, on account of a victory over the *Parthians*; that *Conſtantine the Great* tranſported them to his *Hippodromus* at *Conſtantinople*, from whence, in the year 1206, they were brought to *Venice*. But this opinion ſeems to be confuted by an anonymous author, who, in the thirteenth century, wrote a treatiſe *de mirabilibus Romæ*, which was publiſhed by *Montfaucon*; for that writer mentions four horſes exactly reſembling theſe at *Venice*, which he ſays were at that time ſtanding in *Nero*'s *circus* at *Rome*. The opinion that they were the work of *Liſippus*, and ſent as a preſent from *Tyridates* king of *Armenia* to *Tiberius*, has no better foundation. This, however, is certain, that for workmanſhip nothing can exceed, and few pieces of the kind equal them. They are of *Corinthian* braſs, and appear to have been formerly gilt.

There is likewiſe a great deal of moſaic-work, and ſeveral ſtatues, with other pieces of ſculpture, on this front. At the entrance into the church are four beautiful red porphyry pillars. On the ſide facing the *Broglio* are two porphyry images embracing each other, which repreſent Love and Friendſhip.

Near the entrance you come into a cloyſter, which almoſt ſurrounds the church, and has in it ſeveral monuments of *Doges* and other celebrated perſons. Alſo in this piazza is ſhewn a ſmall piece of ſerpentine,

of

of a rhomboidal figure, inlaid in another ſtone, on which it is ſaid that pope *Alexander* III. ſtood when he ſet his foot upon the emperor *Frederick Barbaroſſa*'s neck. This ſtone is incloſed in a row of ſmaller pebbles, on which people are frequently ſeen kneeling with great devotion, and croſſing themſelves on the forehead and breaſt with the duſt of the pavement, as they uſually do with holy water.

Stone on which Alexander III. *put his foot on the emperor* Frederick's *neck.* *Superſtition of the common people.*

This ſtone has no inſcription, though *Mabillon* ſays the contrary. The church is ſomewhat dark; but every where adorned with old moſaic-work. The pavement is compoſed of inlaid pieces of jaſper, ſerpentine, porphyry, and other beautiful ſorts of marble. Among the figures to be ſeen in it, are two cocks dragging away a fox, with his legs tied together, which are ſaid to repreſent the victories of *Charles* VIII. and *Lewis* XII. kings of *France*, over *Luigi Sforza* duke of *Milan*, who was remarkably politic and cunning.

Within the church are eight pillars of black and white marble, ſaid to have been thoſe of *Solomon*'s temple at *Jeruſalem*.

Pretended pillars of the temple of Solomon.

The *altare maggiore*, or high altar, is very magnificent, and is adorned with four large alabaſter pillars, two of which are tranſparent, as may be ſeen by holding a lighted candle on the oppoſite ſide.

Tranſparent pillar.

Of all the chapels in this church the preference is unqueſtionably due to that of the virgin *Mary*, and chiefly on account of the admirable moſaic-work, repreſenting the birth of Chriſt, the preſentation of him in the temple, the annunciation, the viſitation, with the death and aſſumption of the virgin *Mary*, on a gilt ground, by *Gambiono*. Moſt of the moſaic repreſentations in this church are likewiſe on gilt grounds, and were deſigned by *Tintoretto*, *Palma*, *Pietro Vecchio*, &c.

Moſaic-work.

In the wall of the *Cappella del Cardinale Zeno* is inſerted a large ſtone, with three holes in it. Theſe holes are diſpoſed in the form of a triangle, and are about half an inch in diameter. An inſcription under it in four *Greek Iambic* verſes informs us, that this ſtone was uſed at *Conſtantinople* in a common fountain, and that the water bubbled up through theſe holes. But as probably the *Greek* inſcription was not rightly underſtood, and the name of *Moſes* being legible on the ſtone, it was ſuppoſed that this was the very ſtone out of which *Moſes* ſupplied the *Iſraelites* with ſpring water in the wilderneſs. This is mentioned by *Sanſovino in Venetia deſcritta*, *p.* 97. *Martinelli in Ritratto di Venezia*, *p.* 18. and other popiſh writers; and ſome of them pretend, that *Michael Paleologus* diſcovered thoſe ſprings of *Moſes* in the wilderneſs, and cauſed this inſcription to be put on the ſtone.

The tomb of St. *Mark* the evangeliſt is ſaid by ſome to have been in the *Cappella del Sagramento*, behind the great altar; whilſt others maintain, that it is not known with any certainty, even at *Venice*, in what

St. Mark's *tomb.*

part of the church he lies. Some again pretend, that this ſecret is only known to the dean and procurators of St. *Mark*. The thumbs of that evangeliſt, however, cannot be in his grave, wherever he lies; one of them being ſhewn in the veſtry of this church, and the other in the caſtle-church at *Hannover*, among other reliques which fell into the hands of duke *John Frederick*, when he took the city of *Brunſwick*; though the greateſt part of them were brought from the eaſt by *Henry Leo*, in the twelfth century. Two other reliques of St. *Mark* are alſo ſhewn at *Hannover*.

St. Mark's *treaſury.*

St. *Mark*'s treaſury, like many other things, when ſeen, is found to have been greatly magnified by report. A great part of its former riches was expended in the late *Turkiſh* wars. And of what is now remaining, *Miſſon*, T. i. p. 210. and the author of *La Guida de' Foreſtierii per la Citta di Venezia*, p. 149. have given an accurate deſcription. It contains nothing at preſent but ſome valuable altar-veſſels, and ſpurious reliques *.

Original of St. Mark's *goſpel.*

The moſt valuable piece is the goſpel of St. *Mark*, written, as is pretended, by his own hand. But nothing is more certain than that the critics would be at a terrible loſs, if they were to reconcile the *various readings* by this manuſcript, which is not legible becauſe of its age, or rather the dampneſs of the place where it is kept, which is lower than the ſurface of the ſea that flows near it at high water. This occaſions the moiſture to drop continually from the cieling, by which means this manuſcript is now become a kind of ſoft maſs, or paſte, ſo that a perſon can hardly touch the leaves without tearing them.

Miſſon believes he could diſtinguiſh the word KATA in *Greek* capitals in part of this MS. and the letters Δ and Σ in another. But *Ciaconi*, and the learned *Benedictine*, *Montfaucon*, in his *Diar. Ital. p.* 55, affirms for a certainty that this manuſcript is written in *Latin*. Now of what uſe a book can be, which is ſo decayed that one cannot diſtinguiſh in what language it was written, is not eaſily conceived †. As to the word KATA, diſcovered by *Miſſon*, *Montfaucon* previouſly informs us, that as the words are joined together, both in this and other ancient manuſcripts, it is probable, that *Miſſon* had miſtaken the letter B for a K, and made the word KATA out of the laſt and firſt ſyllables of the two words IBATAVTEM, which often occur in the goſpel; and as the letters were generally incloſed between two lines, one at the top, and the other at the bottom, in order to keep them even, an A might very eaſily be taken for the *Greek* Δ; and the affinity between the Σ and the E is manifeſt at firſt ſight. On one ſide of the caſket of ſilver gilt, in which this manuſcript lies as in a cover, are to be ſeen the arms of the city of *Aquileia*; and on the

* The reliques are here omitted.

† *Montfaucon*, in his *Diſſert. de Papyro Ægyptiaca*, inſerted in the *Memoires de Literature de l'Academie des Inſcriptions*, ſays, that this manuſcript was legible in the year 1564.

other

other ſide, a coat of arms, conſiſting of a tower ſurrounded with lilies. Hence it is conjectured, that this manuſcript was formerly kept at *Aquileia*, and ſent hither as a preſent by one of the patriarchs of that city, of the family *Della Torre*. But why *Montfaucon* (*Diſſ. de Papyro Ægypt.*) and other writers ſuppoſe it to be the moſt ancient manuſcript extant, and of the fourth century, I cannot conceive, as no ſufficient reaſons for ſuch an opinion have been hitherto adduced.

Mabillon, in his *Diarium Italicum*, is miſtaken in ſaying that no perſon is permitted to ſee this antographical Goſpel of St. *Mark*, and that it is written on *Egyptian* paper made of the leaves or bark of *Papyrus* *. *Montfaucon* is alſo of this opinion; but *Scipio Maffei*, who is a very complete judge of ſuch points, in his *Iſtoria Diplomatica*, publiſhed in quarto at *Mantua*, in the year 1727, affirms that this manuſcript is written on a paper made of cotton.

Manuſcripts by St. Chryſoſtom.

In this treaſury is alſo kept the Goſpels ſaid to be written by St. *Chryſoſtom*'s own hand.

S. Maria de Carmini.

The church of *S. Maria de Carmini* in the *Seſtiero di Dorſo duro*, affords a high entertainment to a curious traveller, by the great number of fine paintings with which it is embelliſhed. Over the main entrance is the monument of *Giacomo Foſcari*, a procurator of St. *Mark*, adorned with curious ſculpture in marble.

* The emperor *Juſtinian*'s *Charta plenariæ ſecuritatis* is one of the moſt ancient inſtruments written on *Egyptian* paper in the *French* king's library, and is publiſhed by *Mabillon* in his incomparable treatiſe *de Re Diplomatica*. St. *Auguſtine*'s epiſtles, and a part of *Joſephus*'s antiquities in *Latin*, to be ſeen in the *Benedictine* library at *Paris*, are of the ſixth century. As for the manuſcripts I ſaw at *Geneva* and *Verona*, I have elſewhere taken notice of them. The uſe of this paper ſeems to have been laid aſide in the ninth, or at the beginning of the tenth, century; when ſilk-paper was introduced as more convenient and laſting than that made of *Papyrus*. As to our modern paper †, which *Petrus Moritius*, ſurnamed *Venerabilis* (who lived in the twelfth century, and in St. *Bernard*'s time) calls *Charta è raſuris veterum pannorum facta*, 'A kind of paper made of lint of old rags;' It ſeems to have been invented in the eleventh century. *Vid. Montfaucon Diſſ. citat.* Parchment (in *Latin Pergamena*) derives its name from *Pergamus*, where it was invented by king *Attalus*.

† The exact time of the invention of our modern paper is not to be aſcertained. *Rembold* in his diſſertation on paper, printed at *Berlin* 1744, fixes the time of its invention in 1470; but upon very ſlender grounds. *Mabillon* met with a manuſcript on modern paper which was nine hundred years old in a monaſtery in *Lorrain*. The obſervations of the learned *Carmelite*, *Orlando*, on this ſubject, have been taken notice of in the *Act. Erud. Lipſ. an.* 1724, p. 102. as follows: *Tum de charta differens, ejus inventionem ad ſæculum ferè octavum refert, quo Euſthatius commentarios ſuos in Homerum chartæ inſcripſiſſe feratur, additque Genevæ adhuc chartaceum Homeri codicem oſtendi, qui ante annos octingentos ſcriptus ſit.* 'Then diſcourſing on paper, he refers the invention of it almoſt as 'far back as the eighth century, when *Euſtatius* publiſhed his commentary on *Homer*, which is 'ſaid to have been written on paper. He adds, that a manuſcript of *Homer* is ſtill ſhewn at *Ge*-'*neva*, ſaid to be about eight hundred years old.' *Vid. Plin. hiſt. nat. ed. Hardvin. l.* xiii. *c.* 11, 12, 13. *Guilandin. commentar. in C. Plin. maj. tria capita de papyro, Lauſann.* 1576. *Panciroll. rer. memor. deperd. l.* ii. *tit.* 13. *de charta. Hugo de prima ſcribendi origine cum not. Trotz. Vltraj.* 1738, *& Voſſii etymolog. f.* 129.

S. Maria Formoſa.

S. Maria Formoſa, in the *Seſtiero di Caſtello*, has ſome good pieces of painting. The fine marble ſculpture about the high-altar alſo deſerves notice. The two fronts of this church were built at the expence of the *Capello* family: And on one of them is the following panegyric.

VINCENTIVS CAPELLVS maritimarum rerum peritiſſimus & antiquorum laudibus par, Triremium onerariarum Præfectus, ab Henrico VII. Britanniæ Rege Inſigne donatus, Claſſis Legatus V. Imperator defig. ter Claſſem deduxit, collapſam navalem diſciplinam reſtituit, ad Zaxinthum Auriæ Cæſaris Legato priſcam Venetam virtutem oſtendit.

'*Vincenzo Capello*, celebrated for his admirable ſkill in naval affairs, 'and equal to the moſt eminent characters of former ages, admiral 'of the tranſport-gallies, who was honoured by *Henry* VII. king of '*England*, with the order of knighthood, in five expeditions acted 'as vice-admiral, and in three had the chief command, reſtored the 'naval diſcipline which had been long neglected, and near the iſland 'of *Zante* ſhewed *Auria* the emperor's commander, what wonders 'could be performed by the ancient *Venetian* bravery.'

Monument.

Over the main entrance of one of the fronts is a ſtone *Sarcophagus*.

The inſide of the cupola is adorned with ſeveral ſtatues: But what chiefly attracts the eye of a curious traveller, is the ſuperb monument erected in 1690, to *Bartolomeo* and *Antonio Tonnoni*; oppoſite to which is that of *Turrini Tonnoni*, which alſo deſerves notice. *Miſſon.* T. i. p. 282. mentions a church by the name of *S. Maria glorioſa*; but he is miſtaken, and confounds it with the church of St. *Francis*, which is alſo called *Li Frari*.

S. Maria del Horto.

S. Maria del horto in the *Seſtiero di Canaregio* is adorned with ſome good pieces of painting; among which two very large pictures, by *Tintoretto*, in the *Cappella del Altare maggiore*, are the principal. One repreſents the apoſtacy of the *Iſraelites* in worſhipping the golden calf, and the other the final judgment. On this altar ſtands a ſtatue of St. *Chriſtopher* of a gigantic ſize. The *patella*, or knee-bone of that ſaint, is ſaid to have been brought hither from *England* in the year 1470; and from that ſpecimen the celebrated ſtatuary *Moranzono* firſt cauſed a knee to be made, from which he himſelf made a ſtatue proportionable to it. This *patella*, together with a finger of the apoſtle St. *Thomas*, is preſerved among the other reliques in this church. The organ was painted by *Tintoretto*, which was the penance enjoined him for ſeducing a young woman in a nobleman's houſe, where he was for ſome time employed. He has, how-

however, contrived to introduce the picture of this occaſional miſtreſs of his in the performance.

In this church lies *Aloyſi Contareni*, who was plenipotentiary from *Venice* at the treaty of *Munſter*, with the following oſtentatious epitaph.

Monument of Aloyſi Contareni.

ALOYSIUS CONT. Eq. clarus origine, clarior ingenio, pietate clariſſimus, poſt famam factis devinctam, Germaniam, Galliam, Suetiam, Hiſpaniam, Hollandiam compoſitam, Angliam, Galliam pacatas, Thraces Venetis reconciliatos, Orbem totum non tam citò paſſibus peragratum, quàm virtutibus illuſtratum, cùm jam ſibi ſatìs, Patriæ multùm, Gloriæ plurimùm vixiſſet, Munſter. ad Gallos Plenipot. delegatus, ad Turcas Orat. deſignatus, in albo immortal. ſignandus, obiit ætatis ſuæ anno LIV. D. XI. M. XI. Pietatis ac virtutum hæres Vincentius Contarenus Patruo ſuo H. M. P. Anno M DC LIII.

'*Aloyſi Contareni*, knight, illuſtrious by his deſcent, more ſo for abilities, but moſt of all for his piety. After he had rendered himſelf famous by his noble exploits, and accommodated the differences of *Germany*, *France*, *Sweden*, *Spain*, and *Holland*; negotiated a peace between *England* and *France*, and reſtored peace and harmony betwixt the *Turks* and *Venetians*, travelled over the whole world, which he illuminated with his virtues; and after having now lived enough to himſelf, long to ſerve his country, and arrived to the higheſt pitch of glory, *&c.* he was enrolled in the bright liſt of immortals in the fifty-fifth year of his age. *Vincenzo Contareno*, the heir of his piety and virtues, erected this monument to his illuſtrious uncle, in the year 1653.'

Paintings in S. Maria Maggiore.

Among the many beautiful paintings in *S. Maria Maggiore*, in the *Seſtiero di Dorſo duro*, *Noah*'s ark, by *Baſſano Vecchio*, is in ſuch reputation, that endeavours have been uſed to obtain copies of it for many collections and cabinets of the curious. The aſſumption of the Virgin *Mary*, on the *Altare Maggiore*, by *Paolo Veroneſe*, is alſo much admired. In this church the pillars are all covered with gilt leather.

S. Maria Miracoli.

S. Maria de' Miracoli, in the *Seſtiero di Canaregio*, is worth ſeeing for its beautiful marble *baſſo-relievo's*. The ſtatue of the Virgin *Mary*, over the main entrance, is the work of the famous *Pirgotele*. Under the organ are likewiſe to be ſeen two boys cut in marble, which were brought hither from *Ravenna*, and are generally aſcribed to *Praxitiles*.

S. Maria di Miſericordia.

There is a flagrant proof of the villany of popiſh prieſts, and that the emperor *Henry* VII. was not the only perſon who was poiſoned by receiving the hoſt, in the church of *S. Maria di Miſericordia*, in the *Seſtiero di.*

di Canaregio; for the following epitaph is to be ſeen there on the tomb of *Gieronymo Savina.*

HIERONYMO SAVINÆ, Civi Veneto, Sanctæ Mariæ Miſericordiæ Priori, Viro bonarum artium inſigni peritiâ claro, ſed ob pietatem clariori, quam etiam moriens erga hoſtem, qui ei venenum in calice, dum ſacra perageret, propinaverat, magnis argumentis oſtendit. Obiit die IX. Junii M.DC.I. Anno ætatis ſuæ L. Prioratus vero X. H. M. N. S.

'To the memory of *Gieronymo Savina*, a native of *Venice*, prior of 'S. *Maria di Miſericordia*, whoſe great ſkill in the arts and ſciences re- 'ceived additional dignity from his piety, of which, when dying, he 'gave an uncommon proof towards an impious aſſaſſin, who had given 'him poiſon in the conſecrated elements. He died on the ninth of *June*, '1601, in the fiftieth year of his age, *&c.*

The memory of this atrocious action is alſo preſerved in an another inſcription in the *Scuola della Miſericordia.*

S. Maria in Nazareth.

S. Maria in Nazareth, in the *Seſtiero di Canaregio*, belongs to the *Carmelites*, and has a magnificent front. This church is not very large; but it is ornamented in a very elegant manner, the walls being all lined with white, red, and purple marble. The altar is embelliſhed with exquiſite ſculpture in marble; and a great number of fine paintings are to be ſeen in the body of the church.

S. Maria della Salute.

Santa Maria della Salute was built by the republic, purſuant to a general vow made, during the terrible ravages of a peſtilence, in the year 1630. The number of marble ſtatues, within and without this church, exceeds a hundred and thirty; and the whole expence of this noble ſtructure is ſaid to have amounted to a million of money. This edifice is octangular, and was built from a deſign of *Baltaſare Longhena.* The pillars are of the *Corinthian* order, and almoſt every thing that is to be ſeen in the church is of white marble. The pavement is of marble inlaid in figures, and that before the great altar is remarkably beautiful.

Among the paintings, the deſcent of the Holy Ghoſt by *Titian*, and the capital piece in the veſtry, by *Tintoretto*, repreſenting the marriage in *Cana*, are the moſt eſteemed. The cupola, which is not yet painted, has a gallery within it. The marble ſculpture on the high-altar repreſents the humiliation of the republic of *Venice* before the Virgin *Mary*, and an angel driving away the peſtilence.

In the convent belonging to this church the *Patres Zomaſchæ*, or *Somaſcæ*, reſide; and the inſcriptions under five white marble ſtatues on the firſt landing-place of the ſtair-caſe of this convent, give a ſhort account

account of the inſtitution of their order. That under the image of *Girolamo Miani*, or *Hieronymus Æmilianus*, a *Venetian* nobleman, is as follows:

Congregationis Somaſchæ Fundator.

'The founder of the *Somaſchean* order.'

Under the ſtatue of St. *Auguſtine* are theſe words:

Religionis Legiſlator.

'The legiſlator of the order.'

Under that of pope *Paul* III.

Congregationis Approbator.

'The approver of the order.'

And under *Pius* V.

Religionis Confirmator.

'The confirmer of the order.'

Over the entrance of the library are theſe words: *Library.*

Ingeniorum exuviæ
Immortalitatem adeptæ,
Poſteritati legatæ.

'The noble remains of immortal genius's, which they conſigned to 'poſterity.'

There are a great number of valuable books in this library; and on the outſide of it is a noble gallery, on which ſtand forty-four ſtatues of the moſt eminent fathers of the church, and ſome other perſons diſtinguiſhed for their great learning, as *Albertus Magnus*, cardinal *Baronius*, &c. The library itſelf is very lofty, and well illuminated.

In *S. Maria de' Servi*, or the *Servites* church, in the *Seſtiero de Canaregio*, lie the *Doges Franceſco Donato* and *Andrea Vendramino:* the latter has a ſtately monument, with an epitaph in the uſual ſtrain. *S. Maria de' Servi.*

The

Longevity. The advanced age of the ſeveral perſons, whoſe epitaphs I have taken the liberty to inſert, puts me in mind of obſerving to you, that for a perſon at *Venice* it is nothing ſtrange or extraordinary to live eighty years or more. Whether the *Venetians* are indebted to the climate for this longevity, or to ſome other cauſe, I leave others to determine. A piece of painting over the altar, by *Salviati*, of the aſſumption of the virgin *Mary*, is greatly eſteemed. Formerly, an exquiſite original piece, by *Paolo Veroneſe*, of *Simon* the leper entertaining our Saviour, and *Mary Magdalen* anointing his feet, was to be ſeen in the hall of this convent; but in the year 1665, the republic made a preſent of it to the king of *France*. It was thirty feet by fifteen.

S. Maria Zobenigo. *S. Maria Zobenigo*, in the *Seſtiero di S. Marco*, may boaſt of having one of the moſt ſuperb fronts in the world. The whole ſeems to be cut out of one piece; but is embelliſhed with exquiſite pillars, ſtatues, and *baſſo-relievo's* repreſenting forts, ſhips, trophies, *&c.* all of marble. This grand piece was deſigned by *Benoni*, a celebrated architect; and ſignior *Antonino Barbaro*, who died in 1679, on his return from an embaſſy to *Rome*, left thirty thouſand ducats to put it in execution.

Leaning tower. The ſquare tower near this church is remarkable for inclining conſiderably from the perpendicular.

S. Marina. In the church of *S. Marina*, in the *Seſtierio di Caſtello*, on the right-hand of the entrance, is an altar, where, every *Friday*, penitent proſtitutes perform their devotions. In this church lie the *Doges Michael Steno* and *Nicolo Marcelli*; but without any thing extraordinary on their monuments. *Tadeo della Volpe da Imola* has been honoured by the republic with an equeſtrian ſtatue on his tomb. In a chapel on the right-hand near the high altar is a *Pietà* of white marble, with an angel ſtanding on each ſide of the Virgin.

S. Martino. In *S. Martino* is interred the *Doge Franciſco Erizzo*, who died in 1646; his monument is very elegant, and was executed by *Carneri*.

This church ſtands in the *Seſtiero di Caſtello*.

Church on St. Michael's iſland. The church built on the iſland of St. *Michael*, which lies betwixt *Venice* and *Murano*, belongs to the white monks, called *Patres Camaldolenſes*. Its foundations are very much damaged by the ſea, which is here about twenty feet deep, and the walls are cracked in ſeveral places. In the portico before the church are two large pieces of painting, repreſenting the *Iſraelites* worſhipping the golden calf in the wilderneſs, and *Moſes* ſetting up the brazen ſerpent.

Monument of cardinal Delfini. Within the church, over the main entrance, is a fine monument erected to the memory of cardinal *Delfini*.

It is remarkable, that a *Spaniſh* ambaſſador, about two hundred and fifty years ſince, took ſuch a fancy to this iſland on account of its ſituation,

tion, that he embraced a monaſtic life, and ended his days upon it. His epitaph is as follows:

Spaniſh *ambaſſador's epitaph.*

Lector parumper ſiſte, rem miram leges,
Hic EUSEBII HISPANI Monachi corpus ſitum eſt,
Vir undecunque qui fuit doctiſſimus,
Noſtræque vitæ exemplar admirabile,
Morbo laborans, ſexdecim totos dies
Edens, bibens, nihil prorſus, & uſque ſuos monens
Deum adiit. Hoc te ſcire volebam. Abi & vale.

'Stranger, ſtay a while, and read what will ſurprize thee. Here lies 'the body of the monk *Euſebius*, a *Spaniard*, who was a perſon of uni-'verſal learning, and a ſhining example of the monaſtic life. In his 'laſt ſickneſs he continued ſixteen whole days without eating, drinking, 'or taking the leaſt nouriſhment, while he inceſſantly gave pious admo-'nitions to thoſe about him to the laſt moment, and then took his flight 'to heaven. This is not unworthy thy notice; go on and proſper.'

Chapel founded by a courteſan.

On the left hand at entering into the church is an elegant hexagonal chapel, adorned with beautiful marble *baſſo-relievo's*, which is ſaid to have been built by *Margaretta Æmiliana*, a courtezan of *Verona*, in her old age, and of the money which ſhe had gained by the debaucheries of her youth. This account, however, is contradicted by the monks of this convent, who affirm that ſhe was of the noble *Venetian* family of *Miani*, and appeal to the good teſtimony given of this lady's virtue in her epitaph, in the chapel that ſhe founded:

*Margaritæ Emilianæ teſtamento Matronæ pietate inſignis Procuratores D. M. de Citra * fide optimâ à fundamentis exſtruendam curârunt.*

'This chapel was built from the foundation by the procurators of St. '*Mark*, in juſt and faithful conformity to the will of *Margaretta Æmi-*'*liana*, a lady eminent for her piety.'

Maurus Coſmographus.

The monks of this convent value themſelves extremely on a brother of their order, of the name of *Maurus*, who was a celebrated coſmographer.

* Three of the nine procurators of St. *Mark* have the care of St. *Mark*'s church, and are ſtiled *Procuratores di Supra*. Three others have the management of the *Piæ Cauſæ*, and legacies relating to the city on this ſide of the *Rialto*, and are called *Procuratores di Citra*. The remaing three, who are diſtinguiſhed by the name of *Procuratores d'Ultra*, have thoſe parts of the city on the other ſide of the *Rialto* and the great canal, under their inſpection.

They ſtill ſhew a map of the world, as a ſpecimen of his ſkill, which is very beautifully drawn, though not very accurate.

The *Venetians*, contrary to the cuſtom of other *Roman*-Catholic countries, have dedicated churches to ſeveral of the *Jewiſh* worthies mentioned in the Old Teſtament, as *Samuel*, *Jeremiah*, *Daniel*, and *Job*; and, among the reſt, a church is dedicated to *Moſes*. It lies in the *Seſtiero di S. Marco*, and has a fine front of *Iſtrian* ſtone, adorned with ſtatues. The high altar is embelliſhed with fine ſculpture in marble.

S. Nicola di Tolentino.

In the church of *S. Nicola di Tolentino* the *Cornari* have a beautiful chapel, where two *Doges* of that noble family lie buried. *Giovanni Cornaro* died in the year 1624, and his ſon *Franceſco* in the year 1656. The epitaphs of theſe two *Doges*, for what reaſon I know not, have been eraſed: however, their monuments make a ſuperb appearance; and on each ſide of them are twelve marble buſto's of celebrated perſons of that family. The high altar is adorned with ſeveral marble ſtatues, and other pieces of ſculpture. On the left-hand in going into the church ſtands the pompous monument of *Giovanni Franceſco Moroſini*, patriarch of *Venice*, who died in the year 1628. The paintings have been taken away from the cieling, in order to admit more light into the church.

S. Pietro di Caſtello.

The church of *S. Pietro di Caſtello* is a very luminous elegant edifice, and is adorned with beautiful marble pillars. At the high altar ſtand twelve ſtatues of white marble, ſix of which ſupport the ſarcophagus where the body of St. *Lorenzo Giuſtiniani*, the firſt patriarch of *Venice*, was depoſited. This elegant monument was deſigned by *Baltaſare Longhena* the architect. The *Capella del Santiſſimo Sacramento* is alſo very beautiful; but for marble ornaments, is much ſurpaſſed by the *Capella del Cardinale Vendramino*. The picture of the virgin *Mary* with the infant *Jeſus*, over the altar of the latter, is by *Giordano*. On each ſide of this chapel is a beautiful *baſſo-relievo*; and the church is embelliſhed with fine paintings.

Faction of the Caſtellani *and* Nicolati.

The *Caſtellani*, a party among the common people, derive their name from *Pietro di Caſtello*; as the *Nicolati*, or the oppoſite faction, are ſo called from the church of St. *Nicola*, which lies at the other end of the city.

I have before taken notice of the encounters betwixt theſe two parties on the *Ponte de' Carmini*.

As for the epitaphs in this church, I ſhall only inſert the following:

Epitaph of Helena Capella.

Ossa
HELENÆ CAPELLÆ
Omnigenis virtutibus insignitæ
Matronæ,
Francisci Mauroceni D. M. P.
Conjugis prædilectæ
Genere, Fortuna, Venustate,
Græcam,
Fide, Pudore, Pietate
Romanam Helenam
Referentis
In hoc postremo humanitatis domicilio
Requiescunt.

'In this last mansion of mortality lie the remains of *Helena Capella*, 'a matron adorned with every kind of virtue, the tenderly-beloved 'wife of *Francesco Morosini*, procurator of St. *Mark*; who, in birth, 'fortune, and beauty, excelled the *Grecian Helen*, but for conjugal 'fidelity, modesty, and piety, resembled the *Roman Helen*.'

St. Peter's *chair.* Here is shewn a marble chair, which, as is pretended, belonged to St. *Peter*, when he was bishop of *Antioch*.

Il Redentore. The church called *il Redentore*, in the *Sistiero di Dorso duro*, belongs to the *Capuchin* monks. This edifice is quite new, and well enlightened. It exhibits to the traveller's curiosity an extraordinary collection of paintings, by *Tintoretto*, the two *Palma's*, and *Paolo Veronese*. The high altar is ornamented with fine *basso-relievo's*, pillars of white marble, and two large bronze statues, with several others of a smaller size.

St. Rocco. The church *di S. Rocco* lies in the *Sestiero di S. Paolo*, and, among other fine paintings, has one representing our Saviour led to his crucifixion, by *Titian*. Opposite to this picture is also a marble *basso-relievo* of the same subject, by *Sansovino*, pursuant to a vow he had made. On the left-hand going into the church stands the statue of *Peregrini Boselli Grilli*, a native of *Bergamo*, who was killed in battle in the year 1517. The high altar is decorated with fine pieces of serpentine and other valuable sorts of marble.

S. Salvatore. *Tomb of queen* Catharina Cornara. In the church of *S. Salvatore*, in the *Sistiero di S. Marco*, is to be seen a fine monument, erected in memory of *Catharina Cornara*, queen of *Cyprus*, which is embellished with elegant *basso-relievo's* in marble. Opposite to this are the monuments of three cardinals of the house of *Carnaro*. Among the fine paintings with which this church is adorned,

the Annunciation, by *Titian*, is the moſt remarkable. Not far from her *Cyprian* majeſty lies the *Doge Franceſco Veneri*, with a ſuperb monument, of which it is ſufficient to ſay, that it was done by the hand of *Sanſovino*. In this church lies alſo *Andrea Delfini*. His monument is very elegant; as are thoſe of two *Doges* of the *Priuli* family oppoſite to it.

Scuole. The *Scuole* are thoſe chapels or halls belonging to certain religious fraternities, or companies of mechanics, where they meet to perform their devotions, or on other occaſions. A *Scuola*, beſides the chapel, conſiſts of ſeveral other apartments, moſt of which are ornamented with good pictures. The number of the *Scuole* in *Venice* amount to forty; and ſix of the principal *Scuole* are called *Scuole grandi*.

Scuola di S. Marco. But a traveller may ſatisfy his curioſity by a taking a view only of two of the latter, namely, the *Scuola di S. Marco*, and the *Scuola di S. Rocco*; and this may be done at any time for a ſmall gratuity. In the former are ſeveral pieces painted by both the *Tintoretti*; and the wall on the outſide is adorned with *baſſo-relievo's*.

S. Scuola di S. Rocco. The *Scuola di S. Rocco*, in the *Seſtiero di S. Paolo*, has a beautiful marble front, embelliſhed with ſculpture.

Paintings. On the ſtair-caſe, the plague that raged at *Venice* in 1630 is repreſented in two large emblematical pieces of painting. One of theſe pictures is the work of *Antonio Zanchi*, and the other of *Pietro Negri*. In this *Scuola* are likewiſe ſeveral noble ſpecimens of the ſkill of *Tintoretto*, and ſeveral other celebrated painters; but the greateſt part of the paintings are by the former. He painted St. *Rocco* in the air on the cieling of one of the apartments with admirable ſkill, and ſuch diſpatch, that the other painters, who were employed in this *Scuola* at the ſame time, had hardly drawn the out-lines of their intended work when he had finiſhed his piece. The wooden ſtatues in the great hall, repreſenting Arts and Sciences, with the Virtues and Vices, are well executed. Here is alſo a library repreſented by a piece of painting, which would deceive the niceſt eye.

S. Sebaſtiano. The church of *S. Sebaſtiano*, or *S. Baſtiano*, lies in the *Seſtiero di Dorſo duro*. It is ornamented with four pieces of painting by *Paolo Veroneſe*; among which, our Saviour ſitting at table in the houſe of *Simon* the leper, and *Mary Magdalene* anointing his feet, is a piece that is highly eſteemed. In this church alſo lies that celebrated painter, with the following epitaph on his tomb:

Paulo Calliari Veronenſi Pictori
Naturæ æmulo, Artis miraculo,
Superſtiti Fatis, Famâ victuro.

Epitaph of Paolo Veroneſe.

'To the memory of *Paolo Calliari* of *Verona*, a celebrated painter, 'the rival of nature, a prodigy of art, who will live after death; for 'his never-dying fame renders him immortal.'

It is a ſufficient encomium on this ingenious artiſt, that when we ſpeak of the four moſt famous painters of modern times, we are ſuppoſed to mean *Raphael*, *Corregio*, *Titiano*, and *Paolo Veroneſe*.

The church called *il Sepolcro*, which ſtands in the *Seſtiero di Caſtello*, derives its name from the large monument of *Iſtrian* marble, erected there in imitation of the holy ſepulchre in which Chriſt is ſaid to have been buried at *Jeruſalem*. Il Sepolcro. *Imitation of Chriſt's ſepulchre.*

The Aſſumption of the virgin *Mary*, over the high altar, was painted by *Palma*.

The church *del Santo Spirito* ſtands in the *Seſtiero di Dorſo duro*, and belongs to the *Auguſtine* nuns. Here are the monuments of the ſenator and celebrated hiſtorian *Paolo Peruta*, and two other ſenators of his family. *Church* del Santo Spirito.

The church of *S. Stefano*, in the *Seſtiero di S. Marco*, is a *Gothic* ſtructure, which the *Italians* call *ſtruttura Tedeſca*. On the right-hand near the entrance within the church is a marble altar, adorned with admirable pieces of ſculpture. Fortitude leaning on a pillar, with a flambeau in her left-hand, ſtands on one ſide, with this inſcription underneath: S. Stefano.

Adverſitati mundi non cedo.

'I ſink not under the adverſities of this life.'

On the other ſide is Prudence, with a book in her hand, and theſe words under:

Felicitati mundi non credo.

'I do not place any confidence in worldly proſperity.'

The *palliotto*, or front of the altar, is an exquiſite piece, beautifully inlaid with marble of various colours. The pulpit is likewiſe made of a coſtly ſort of marble.

Over

Over the main entrance, within the church, is the monument of *Domenico Contareni*, adorned with an equeſtrian ſtatue, and an epitaph, which is as follows:

Epitaph of Domenico Contareni.

DOMINICUS CONTARENUS, Doctore copiarum Liviano
Proviſor Generalis,
Helvetiis ſub oppido Melegnano proſtratis,
Auctis in Lombardiâ Venetis,
Lilia ſtemati Contareno à Franciſco Gallorum Rege injuncta
Fœderata Gallo Republica
Virtutis accipit monumentum.
Angelus Eques D. M. Procurator, & Dominicus Frater
Patruo Maximo ex teſtamento P. P. *MDL.*

'*Domenico Contareni*, Proveditor General of the forces of the republic 'commanded by *Liviani*, having defeated the *Switzers* near the town 'of *Melignano*, and enlarged the *Venetian* dominions in *Lombardy*, 'negociated an alliance between *France* and the republic; and was ſo 'highly eſteemed by *Francis*, king of that nation, that he gave him 'leave to quarter the *Contareni* arms with the lilies. To their glorious 'uncle, purſuant to his will, this monument was erected by *Angelo*, 'procurator of St. *Mark*, and *Domenico*, his brother. 1550.'

In the paſſage towards *S. Angelo*, lies the cavaliere *Carlo Rodolfo*, a celebrated painter, who alſo wrote the lives of ſeveral painters. His epitaph is as follows:

Carlo Rodolfo.

Siſte pedem parumper,
Amice viator;
Conditur ſub hoc lapide
CAROLVS RODVLPHIVS, Auratus Eques,
Qui
cum alios
Calamo & penicillo
E ſepulchris eruere conaretur,
Tumulum ſibi paravit,
Ut quies tandem
Laboribus inveniretur,
Dic requieſce, precor,
Et abi.
Vixit annos LXIIII. Menſ. V. Dies V.
Obiit anno Domini MDCLVIII.

'Friendly

'Friendly traveller, ſtop a while and read. Under this ſtone lies '*Carlo Rodolfo*, knight, who at the ſame time that he endeavoured by 'his pen and pencil to reſcue others from the grave, prepared himſelf a 'tomb, where he might at laſt reſt from his labours. Kindly pray for 'his repoſe, and then go on, and proſper. He died in the year 1658, 'having lived ſixty-four years, five months, and five days.'

In the cloyſter belonging to the convent, is the following epitaph on *Antonio Cornaro*, a philoſopher. *Of Antonio Cornaro.*

Antonii ad cinerem Viator adſta;
Hic CORNELIVS ille, quem ſolebant
Rerum principia & Deos docentem
Olim Antenoreæ ſtupere Athenæ;
Accitus patrias ſubinde ad oras,
Ornatus tituliis faſcibuſque,
Doctrinâ, Venetam beavit Urbem.

'Stop traveller, and revere the remains of *Antonio Cornaro*, whoſe 'lectures on natural philoſophy and divinity, were heard by the univer- 'ſity of *Padua*, with the higheſt admiration and applauſe. Being after- 'wards recalled to his own country, he was honoured with titles and 'high poſts; and by his learning and wiſdom greatly contributed to the 'happineſs of the city of *Venice*.'

I muſt not here omit the equeſtrian ſtatue and monument, with which the republic has honoured *Bartolomeo d'Alviano*, who was *Capitano Generale*, or commander in chief of the *Venetian* forces. Under it is the following inſcription:

BARTHOLOMÆO LIVIANO, Imperatori
Plurimis bellis ſpectato,
Quem ad Gaidum præpropera mors
Fractum laboribus abſtulit
M. D. XV.
Nonis Octobris.
Senatus dicatam memoriam renovavit
Ad meritæ gloriæ perennitatem
M. DC. XXXIII.

'*Bartolomeo d'Alviano*, a celebrated General, who, having diſtin- 'guiſhed himſelf in many campaigns, and impaired his health by fa- 'tigues

'tigues and hardſhips, was ſnatched away by death, too ſoon for his 'country, on the ſeventh day of *October*, 1515. In order to perpetuate 'his memory, this monument, which had been ſo juſtly erected to his 'glory, was repaired by the ſenate in the year 1633.'

This *d'Alviano*, or *Liviano*, in conſideration of his bravery, was raiſed to the rank of *Nobili*, and had a grant of the *Caſtello Pordenone*, which, for want of male iſſue, again devolved to the republic. The whole *Signoria* of *Venice* aſſiſted at his funeral, his three daughters were portioned by the republic, and his widow, during her life, enjoyed a monthly penſion of fifty *ſcudi*, or crowns, beſides a palace to reſide in.

Painting by Pordenone.

In the convent to which this church belongs are ſeveral paintings in *freſco*, by *Antonio Licinio da Pordenone*, which, among other hiſtorical paſſages of the Old and New Teſtament, repreſent the judgment of *Solomon*; *David* with *Goliath*'s head; *Abraham*'s intended ſacrifice of *Iſaac*; the murder of *Abel*; *Adam* and *Eve* driven out of Paradiſe; our Saviour converſing with the woman of *Samaria*; the burial of Chriſt, and his reſurrection; the ſtoning of St. *Stephen*, and the converſion of St. *Paul*.

S. Vitale.

The church *di S. Vitale*, in the *Seſtiero di S. Marco*, has ſome good marble *baſſo-relievo's*. This whimſical inſcription is to be ſeen over the entrance into the veſtry belonging to this church:

D. O. M.
Amore
Sancti - - Vitalis
More
Pientiſſ. - - Majorum
Ore
P. Theodori - - Theſſeri
Re
M. DC. LXXVI.

This put me in mind of the following verſe made on the ſix letters of the word *Amores*.

Sex fuge, quinque tene, fac bis duo, trina ſequentur.

S. Zacharia.

S. Zaccaria, in the *Seſtiero di Caſtello*, both on account of its beautiful marble pillars, and fine pictures, is far from being the leaſt elegant of thoſe churches that deſerve a traveller's notice at *Venice*. Over the main entrance is a marble ſtatue of *Zacharias*, *John the Baptiſt*'s father, as big as the life, and entirely worthy of *Aleſſandro Vittoria*, who made it.

He

He lies near the veſtry, and has a very elegant monument, with this ſhort inſcription:

ALEXANDER VICTORIA
Qui vivus vivos duxit è marmore vultus.

'*Aleſſandro Vittoria*,
'Who to rude ſtone did youthful beauty give,
'And taught the breathing marble how to live.'

On the right-hand as you enter the church is an altar-piece repreſenting our Saviour, diſtributing conſecrated wafers to the diſciples, who kneel down before him. Among the many excellent pictures on the ſame ſide, the eye is particularly ſtruck with a piece exhibiting the eaſtern Magi coming to *Bethlehem*, and another of the adoration of the ſhepherds. *Painting.*

LETTER LXXVII.

Journey from *Venice* to *Trieſte*, *Fiume*, *Buccari*, *Porto Re*, &c. *

SIR,

THE ſhorteſt way for travellers to go from *Venice* to *Vienna* is to return to *Padua*, and there to agree with a *Vetturino*; who, for carriage and diet, has generally from twelve to fourteen ducats for every perſon. But as in that road a perſon travels twelve or thirteen days without meeting with any thing remarkable to ſatisfy his curioſity; our company rather choſe to go by the way of *Trieſte* and *Fiume* †, two places which are now riſing into great reputation for commerce, and from thence to take a view of the natural curioſities that occur in the dutchy of *Carniola*. If a perſon is not diſpoſed to go all the way by ſea, he may perform this journey by firſt going in a barque, which may be hired for a *Zecchino*, to *Foſſete*; and the price of a chaiſe from thence

* Theſe towns, through which the author travelled, are in the province of *Iſtria*, part of which belongs to the houſe of *Auſtria*, and the reſt to the republic of *Venice*.

† Both theſe ports belong to the houſe of *Auſtria*.

to *Palma* is about three *Zecchini* *. But the next ſtage from *Palma* to *Monte Falcone*, being a long one, a traveller pays twenty-five *lire* † for the chaiſe. At *Monte Falcone*, one may take a barque again for *Trieſte*, the hire of which comes to twelve *lire*.

Palazzo Magnini. In this route, betwixt *Monta* and *Ontagnia*, a perſon has an opportunity of ſeeing the fine palace and gardens of the *Magnini*, a *Venetian* family.

Aquileja. On this ſide of *Monte Falcone*, and on the right-hand ſide of the road, are ſome old walls and a tower, which are the melancholy remains of the celebrated city of *Aquileja*; the antiquities of which, are, with the greateſt judgment, treated of in a learned diſſertation by the venerable biſhop *Philippus a Turre* ‡.

The mildneſs of the ſeaſon encouraged us to take the ſhorteſt way, by going from *Venice* to *Trieſte* by ſea; and accordingly we provided ourſelves with the neceſſary certificates of health, which are delivered out *gratis*, at a large edifice oppoſite to the ſalt *doüane*, or exciſe-office. In theſe certificates the perſon's name, age, ſtature and complexion, are always exactly ſpecified.

Coaſt of Iſtria. A *Bracera*, or large barque, may be hired from *Venice* to *Trieſte* for fifty or ſixty *lire*; and with a fair wind the paſſage, which is about ninety *Italian* miles, is performed in fifteen or eighteen Hours. But a contrary wind drove us conſiderably to the ſouthward, where the *Iſtrian* ſhore lies low, and on a level; but nearer *Trieſte*, from *Pyrano* and *Capo d'Iſtria*, it riſes behind a narrow plain, into a range of eminences and hills, which give the country the appearance of an amphitheatre. The country about *Pyrano* abounds with groves of olive-trees. This place, together with *Iſola*, *Capo d'Iſtria*, and the fortreſs of *Muglia*, belongs to *S. Marco*, or the republic of *Venice*.

Obſervations on dolphins. Dolphins and tunny fiſhes are commonly ſeen in the *Adriatic*, without the uſual conſequence of ſtormy weather, which is generally expected in the eaſtern and northern ſeas, when they are obſerved to leap out of the water; ſo that the ſea-faring people of theſe parts make a jeſt of ſuch prognoſtics.

Trieſte. *Trieſte* is pleaſantly ſituated on a hill, and forms a ſemi-circle, which is encompaſſed with vineyards. The town is but ſmall. The caſtle, which ſtands on an eminence, is ſurrounded with ditches, or moats; but is otherwiſe in a poor condition, the garriſon conſiſting only of five-and-forty men. They are at preſent raiſing ſome fortifications on both ſides of the narrow paſſage into the inward harbour, or baſon.

* A *Zecchino*, or *Sequin*, is equal to 9 *s.* 2 *d.* ſterling. † A *lira* is about 6 *d.* ſterling.

‡ In his *Diſſertatio de Beleno & aliis quibuſdam Diis Aquilejenſibus*, which he has added to his *Monumenta Veteris Antii*.

The

The entrance into the large harbour is from ſixty to ſeventy-eight feet in depth. In this harbour we ſaw forty merchant ſhips, and the *St. Elizabeth*, an Imperial man of war of ſixty-five guns; but the latter has not yet been out at ſea. Near the *Lazaretto*, a *Turkiſh Tartane*, with red colours, emblazoned with three creſcents, *&c.* was performing quarantine. The outward harbour is very commodious, and may be conſiderably enlarged by taking in the peninſula on which the *Lazaretto* ſtands, to build a new mole on. The foundations of an ancient mole, which was probably built by the *Romans*, is ſtill to be ſeen in the ſea. *Harbour.*

The inhabitants of *Trieſte* affirm, that their harbour is much ſafer than that of *Fiume*, as the latter is ſurrounded with high hills, which makes the wind recoil back towards the harbour. Beſides, the iſlands of *Peroſina*, *Cherſo* and *Veglia*, lying before it, make the entrance into the harbour of *Fiume* ſo incommodious, that it frequently happens when there is the faireſt wind out at ſea, the *Sirocco*, or ſouth-wind, hinders a veſſel from making its way out of the road. *Trieſte* is alſo much more conveniently ſituated for carrying on a trade betwixt *Germany* and *Italy*.

On the other hand, thoſe who are for making *Fiume* the ſeat of commerce, maintain that the harbour of *Trieſte* is too ſmall; and, as it has not ſo much freſh water as that of *Fiume*, the road of *Trieſte* is infeſted with a kind of worm, which faſtens to ſhips, and does them a great deal of damage; of which there is an inſtance in the *Elizabeth* man of war, which, though it is but five years ſince it was firſt built, is ſo worm-eaten, that it cannot be fitted for ſea for leſs than fifteen thouſand *guilders* *. The ſticklers for *Fiume* farther alledge, that the *Trieſte* road is not ſo ſafe as the other; requiring ten or twelve men to manage a veſſel in a ſtorm; whereas in that of *Fiume*, during the whole winter, one man and a boy are ſufficient to weather it out. Indeed the *Bora*, or north-eaſt wind, often occaſions very great damages in both harbours, but is moſt dangerous in that of *Trieſte*. Theſe and other objections, made by both places againſt each other, ſhew that neither of the harbours is free from very great diſadvantages. But the emperor, in his laudable zeal for promoting the commerce of his dominions in the Mediterranean, has the intereſt of both places equally at heart. The privileged *Levant* company formerly kept their warehouſes and factory at *Trieſte*, but are ſince removed to *Fiume*.

The natives of *Trieſte* are accuſed of being lazy and proud; of never applying themſelves to any uſeful employment; and of being of ſuch a mali- *Genius of the inhabitants of* Trieſte.

* A *Guilder* is about 2 *s.* 4 *d.*

malicious temper, that they moleſt and injure ſtrangers to the utmoſt of their power.

Fiſhing at Trieſte *and* Fiume. The ſea about *Trieſte* and *Fiume* affords excellent fiſh: but the fiſhermen are ſo lazy and indolent that they never go out to fiſh till want compels them; and even then they reſerve the beſt fiſh for themſelves to feaſt on. And though there may be ſome few induſtrious men among them, yet the inhabitants are but very ill ſerved with fiſh; the produce of their labour being carried to *Venice*, where every thing fetches a better price than at home.

Trade of Trieſte. Beſides the annual fair, lately inſtituted, the ſtaple commodities of *Trieſte* are ſalt, oil, almonds, iron, and minerals, which are brought thither by the way of *Laubach*.

Salt-works. Some ſalt-pits have been made among the windings of the harbour where the ſea is very ſhallow, in which the ſalt is made in the following manner: When the hot weather begins, a level ſpot of land, which is divided into ſmall ſquare compartments, or pans, is overflowed, by means of a ſluice, with the ſalt-water in a ſpring-tide; but the return of the tide is carefully prevented when the pans are once filled with water. The ſalt-water, by ſtanding ſeveral weeks expoſed to the air and ſun, is gradually exhaled, and the ſalt ſubſiding to the bottom is every morning taken out. As for the ſmall quantity of water that remains, it is eaſily boiled into ſalt. In a hot and dry ſummer, the profits ariſing from theſe works are much more conſiderable than when the weather happens to be wet and cool. The *Venetians* have eſtabliſhed larger and more advantageous ſalt-works of this kind at *Muglia*, which is not far from *Trieſte*.

Unhealthy air. But theſe advantages are accompanied with ſeveral inconveniences; for the ſtagnant and putrid water, by its exhalations, communicates a noxious unhealthy quality to the air; which is very ſenſibly felt at *Trieſte*, where the ſoil is marſhy, and, after the tide, which riſes there ſometimes four or five feet, is out, emits a very nauſeous ſmell. The ſalt made there, as mentioned above, is very coarſe and black, but is whitened and refined by boiling.

Jeſuit's *church.* The *Jeſuits* church at *Trieſte* is a handſome ſtructure; but has neither good paintings, nor any other ornaments worth obſerving. In the church near the caſtle are two chapels on one ſide of the high altar, adorned with a great deal of old moſaic-work. The ſtreets of this town are very narrow and uneven, except only in the market-place, where there is a very convenient walk.

Road from Trieſte *to* Fiume. The hire and keeping of a horſe from *Trieſte* to *Fiume* comes to three *Rheniſh* guilders. The road for carriages lies through *Adelſberg*,

and takes up two days; whereas the journey of five-and-forty *Italian*, or nine *German* miles, as it is computed, over thoſe ſtony and rugged mountains of *Iſtria* and *Carniola*, called *Monte della Vena*, is eaſily performed in a day and a half on horſeback.

About two or three *Italian* miles from *Trieſte* lies a fine tract of land, famous for producing two ſorts of wine; one of which is called *Vino de Ré*, the other *Vino di Santi Martiri*; but the latter grows ſour in ſix months, whereas the former will keep five or ſix years. *Excellent wine.*

A vineyard on the other ſide of *Trieſte* towards *Aquileja* produced a ſort of wine in very high repute among the ancients, to which *Julia Auguſta* attributed her long life, having attained to the age of eighty-two *. It was called *Pucinum vinum*, and derived its name from an ancient caſtle called *Pucinum*; but where that ſort ſtood is at preſent not eaſily determined. Some will have it to be *Caſtello Duino*, and others ſuppoſe it to be *Proſecho*, or *Proſecio*. The latter belongs to the houſe of *Auſtria*, and the wine it produces is called *Proſegno*, in *German*, *Rainfall* wine, and is highly commended both for its delightful flavour, and its ſalutary quality; for it is not in the leaſt heady, and its mildneſs particularly recommends it to the ladies. Vinum Pucinum *of the ancients.*

About a *German* mile † from *Trieſte*, the caſtle of *S. Servulo* ſtands on a high mountain, which yields a very pleaſant proſpect. Near it is the entrance of a famous cavern, in which the lapideous exſudations have formed ſeveral large pillars, and a variety of figures of white or brown colour on the top and ſides. This cavern is very ſpacious, and the entrance into it is on the ſide of the mountain. For the conveniency of thoſe who are fond of natural curioſities, betwixt twenty and thirty ſtone ſteps have been made to aſcend to the entrance. The paſſages within are, indeed, in ſome places, in a ruinous condition; and if a perſon is inclined to take a view of every part of this cavern, and to go through its windings and paſſages, he will meet with ſome difficulty. In the firſt cell you come into, maſs is celebrated at certain times, for which purpoſe it is furniſhed with an altar. *Cavern near S. Servulo.*

* *Plin. Hiſt. Nat. lib.* iii. *c.* 19. *Amnis Timävus, caſtellum nobile vino Pucinum, Tergeſtinus ſinus* ---- 'The river *Timavus*; the caſtle of *Pucinum* famous for its wine; the bay 'of *Trieſte* ---- And *lib.* xiv. *c.* 6. *Julia Auguſta* lxxxii. *annos vitæ Pucino* (vino) *retulit acceptos, non alio uſa. Gignitur in ſinu Adriatici maris non procul à Timavo fonte, ſaxeo colle, maritimo afflatu paucas coquente amphoras. Nec aliud aptius medicamentis judicatur.* 'Julia Auguſta 'thought that her living to the age of eighty-two years was owing to the *Pucinum* wine, 'as ſhe drank no other. It is produced on a rocky eminence near the *Adriatic* coaſt, not 'far from the *Timavus*, and only a few caſks of it are made; no other wine is accounted 'to come up to it for medicinal uſes.'

† A geometrical *German* mile is about four *Engliſh*, or five *Italian* miles; but the computed miles are longer.

In

Another cave. In a rock juſt under the caſtle of *S. Servulo* is another cave, to the entrance of which we paſſed over a draw-bridge. Here the inhabitants of the neighbouring country uſed formerly, in troubleſome times, to lodge their moſt valuable effects; and by drawing up the bridge, ſecured them from the enemy.

Barren ſoil. There is but little graſs to be ſeen in theſe parts, which is, indeed, generally the caſe in mountainous countries. In ſeveral places hereabouts the ſingle white and red piony grows wild in the woods; but the country in general is very barren, rocky, and but thinly inhabited.

Răzaza. About half-way betwixt *Trieſte* and *Fiume* lies *Razaza*; and twelve or fifteen *Italian* miles from thence, a traveller has the pleaſure of entering on a good road, which is rendered ſo by art and labour.

Caſtua. The little town of *Caſtua*, ſo called from its great number of cheſnut-trees, lies on the right-hand, and is a lordſhip belonging to the *Jeſuits* college at *Fiume*; which, with ſome other lands in *Carniola*, were a donation of one of the counteſſes of *Thombauſen*.

Fiume. *Fiume* lies by the ſea-ſide, on a ſmall plain in the middle of a valley *Fertility of the ſoil.* that produces good wine, figs, and other fruit. The fig-trees bear twice a year; but the latter fruit is not ſo large as the firſt. The fruit in ge- *Weather.* neral here is excellent, by reaſon of the frequent viciſſitudes of rain and ſun-ſhine in this climate.

The city is very populous, and the inhabitants in general are more wealthy than thoſe of *Trieſte*. Near the arſenal and the harbour, which is formed by the river *Fiumara* (in the *Sclavonian* language called *Ricca*, or *Reka*) are ſeveral pleaſant walks. Over the inner gate, towards the ſea, the ſtatues of the emperors *Leopold* and *Charles* VI. are erected, with an inſcription, ſignifying that the former viſited this place in the year 1684, and the latter in 1728.

Lazaretto. The *Lazaretto* lies at ſome diſtance from the city, on the right-hand, near the ſea. It is a handſome ſpacious building, and was finiſhed in the year 1724. One part of it is, at preſent, uſed as warehouſes for the *Levant* company, where there are ſeparate buildings, in which mer- *Quarantine.* chandiſes brought from infected places are laid up to perform quarantine.

Another edifice near it is appointed for Chriſtians only, who, from an apprehenſion of their carrying ſome contagious diſtemper with them, are not immediately permitted to come on ſhore; and in the court-yard there is a fine marble altar, where maſs is ſaid every day. Behind this building are quartered ſuch *Jews* and *Turks* as are ſuſpected to come from places infected with the plague.

Caution to be obſerved here. Some of our company being ignorant of the method of performing quarantine, were deſirous of ſeeing thoſe apartments, which they ſuppoſed

poſed to be empty. This imprudence might have involved them in a great deal of trouble, had not one of the perſons that were confined there, out of good-nature, called out ſeveral times as loud as he could, adviſing them not to come any farther; for it ſeems if they had once entered the place, they muſt unqueſtionably have kept company with the reſt, and be confined there for two-and-forty days. Of this our guide, who at a moſt improper time had ſtepped out of the way, informed us; for all converſation with ſuch as are performing quarantine is ſtrictly prohibited. Even their food is only brought them into a certain part of the court; from whence, when thoſe who brought it are withdrawn, they are obliged to fetch it themſelves.

Freſh ſprings by the ſea-ſide.

On the coaſt of the bay of *Fiume* are ſeveral copious ſprings of freſh water, within very few paces of the ſea, which makes the bay extremely pleaſant. This is a proof that ſprings and wells do not derive their origin immediately from the ſea by ſubterraneous paſſages, but from the rain and dew that ſettles on the mountains.

Cathedral.

The cathedral of *Fiume*, though it is not yet finiſhed, is worth ſeeing, being adorned with ſeveral beautiful marble pillars and ſtatues. To this church belong ſeven canons, who have the extraordinary privilege of filling up the vacancy when any one of the number dies. *Fiume* is ſubject to the *Venetian* biſhop of *Pola* in matters of religion; who is not, however, inveſted with the power of immediate viſitation, but performs it by the archipreſbyter of *Fiume*; and, even for this, a licence from the emperor muſt be previouſly obtained.

College and church of the Jeſuits.

The *Jeſuits* church, like the cathedral, is not yet finiſhed, and poſſibly never will, as the college enjoys large endowments, and has conſiderable legacies left it in order to complete the building. This edifice is of a circular form, with a ſmall cupola which has an aperture at the top. Behind a moveable picture over the high altar is kept a pretended miraculous crucifix, which being once ſtruck by a profane wretch with a ſtone, as the ſtory goes, immediately bled profuſely. The ſtone, ſaid to be that which was thrown againſt the crucifix, and ſome drops of blood that iſſued from the crucifix, are kept in a glaſs, and ſhewed to ſtrangers.

Miraculous crucifix.

Factory of the Levant company.

Wax trade.

The company which trades to the *Levant* have at preſent, a factory at *Fiume*, and carry on a great trade to *Portugal*, in honey, wax, oil, metals, minerals, linen, *&c.* which are brought hither from *Hungary*, *Sileſia*, *Moravia*, and *Auſtria*. The company is impowered to take what quantity they judge neceſſary of the wax brought for the *Venetians* from *Hungary* by the way of *Buccari*, paying no more than the prime coſt, and the charge of carriage to *Buccari*.

The

Great quantity of wax uſed at Venice.

The *Venetians* yearly import wax, from *Hungary* alone, to the amount of five hundred thouſand *Rheniſh* guilders*; and the greateſt part of this is conſumed in that city. The *Venetians* often boaſt, that on *Good-Friday* only (when, beſides other churches, *&c.* the church and place of St. *Mark* are illuminated with large flambeaux) more wax is conſumed in *Venice* than at *Rome* in a whole year.

Bay of Fiume.

The *Golfo di Carnero*, or bay of *Fiume*, derives its name from an ancient people called *Carni*, frequently mentioned by *Pliny*, and other hiſtorians, from whom the dutchy of *Carniola* derives its name. This bay is alſo termed *Sinus Polanus*, from the neighbouring colony of *Colchians*, who inhabited the city of *Pola*, the name of which occurs in *Pomp. Mela*, *lib.* ii. *c.* 3. *Plin. lib.* iii. 19. and *Ammianus Marcellinus*, *lib.* xiv. It was poſſibly from a corruption of that word that *Pliny*, *c.* 21. calls it *Sinus Flanaticus*, unleſs this appellation be rather derived from the *Flanates*, and the town of *Flanona*, or *Flamona*, which are both to be found in *Pliny*, *l.* iii. *c.* 21, and *Ptolemy*, in his deſcription of *Liburnia*. From *Flamona* the *Germans* have formed the word *Flaum*; for they call the town of *Fiume*, *Sanct Veit am Flaum*. All this, however, is little more than uncertain conjecture; and the laſt name may poſſibly be derived from *Fanum S. Viti Flomonienſis*, or *ad Flumen*, becauſe the *Fiumara*, or *il Fiume di Carnero*, which ſeems to have been the ancient *Oeneus*, or rather the *Titius*, here fall into the ſea.

The *Fiumara* abounds with fiſh, and is particularly remarkable for its fine ſalmon-trouts, the fleſh of which is quite red. *Il Golfo di Carnero* is alſo well ſtocked with fine fiſh, and eſpecially the *Gatto*. This fiſh grows to a conſiderable bigneſs, and its ſkin is uſed as a kind of ſhagreen, to make caſes for watches, *&c.*

The voyage from *Fiume* to *Naples* is generally performed in four or five days. But this conveniency, on account of the preſent war in *Italy*, is not very advantageous to the inhabitants of *Carniola* and *Iſtria*, and eſpecially to the city of *Fiume*; for the troops which are tranſported into *Italy* are quartered upon them in their march. Nor are the *Neapolitans*, whoſe barques and tartanes are taken up for tranſports, better pleaſed, as the contrary winds often keep them whole weeks at ſea off *Fiume*, and thus lays them under a neceſſity of ſpending the money that they get for freight; the emperor paying them only for the time they are out in the voyage from *Fiume* to *Naples*, and *vice verſâ*. Some days before my arrival, three battalions had ſet ſail; but were detained above a week by the *Sirocco*, or ſouth-eaſt wind, among the iſlands of *Peroſina*, *Cherſo*,

* A guilder is about 2*s.* 4*d.*

Veglia,

Veglia *, *Arbe*, *Pago*, and *Oſora*, which lie before the gulph of *Fiume*, where they ſuffered extremely by the violent heats.

The port of *Fiume*, on account of the ſhallowneſs of the water, has no conveniency for building ſhips; ſo that it would be neceſſary to make the *Scala*, or ſtocks, from whence ſhips ſhould be lanched into the water, of too great a length, in order to carry the ſhips to a proper depth, as is practiſed at *Porto Ré*.

The river Fiumara *a boundary.*

The river *Fiumara* falls into the ſea near *Fiume*, and ſerves as a boundary betwixt *Germany* and *Croatia*; ſo that the imperial governor of *Fiume* has no authority on the other ſide of that river. In ſome maps *Fiume* is placed in *Germany*; others will have it to be in *Italy* †; but it properly belongs to the ancient *Liburnia*, from whence the adjacent ſea was alſo called *Mare Liburnicum*. Old coins, pieces of moſaic-work, and other antiques, are frequently found in the earth, in this country. The noble road which his imperial majeſty has cauſed to be made, at his own expence, for the conveniency of trade and commerce, begins here. It is carried on already about eight *German* miles ‡, and in three years time will be continued as far as *Carlſtadt*. From this laſt place the country is naturally level; and when the whole work is completed, the carriages from *Belgrade* will perform their journey in ten or twelve days leſs than they have hitherto done.

Excellent road.

Convent of Terſato.

On a mountain, about an *Italian* mile and a half to the north-eaſt of *Fiume*, lies the ancient *Caſtrum Terſactenſe*, or the modern celebrated convent of *Terſato*, in which forty *Franciſcan* monks conſtantly reſide. It was founded in the year 1431 by *Martino* Count of *Frangipani*, whoſe anceſtors were proprietors of this country; on which account, two lions tearing a loaf of bread to pieces, which is the coat of arms of that illuſtrious family, are to be ſeen in ſeveral places in this convent. The founder, and two of his brothers, lie buried here.

We aſcended from *Fiume* to the convent by ſtone-ſteps, the number of which can never be aſcertained, as is pretended, though counted ever ſo often; but one of the fathers candidly told me, that for his part, he had found them, upon repeated trials, to be juſt four hundred and eighty.

Place where the Santa Caſa *of* Loretto *formerly ſtood.*

The principal chapel in the church is ſaid to be built on the ſpot where, for three years and ſeven months, the *Caſa Santa*, or the dwelling-houſe of the virgin *Mary*, ſtood, before it was carried away by angels

* *Veglia*, *Viglia*, or *Vegium*, ſeems to be the iſland of *Curicta* mentioned by *Pliny*, *lib.* iii. *c.* 21. For the *Sclavonians* to this day call it *Kirk*; but in time it has got a new name, *Vegium*, from a town on the neighbouring continent, of the ſame name, which is likewiſe mentioned by *Pliny*.

† It is properly in *Iſtria*.

‡ A geometrical *German* mile, fifteen of which make a degree, is about four *Engliſh* miles; but many of the computed *German* miles are equal to five or ſix *Engliſh* miles.

gels to *Loretto*, in the year 1294. *Nicola Frangipani* obtained leave from the Pope to build this chapel on the ground, which had been ſo conſecrated by the *Caſa Santa*. It is pretended that the foundation of this chapel exactly correſponds with that of the ſmall houſe which is held ſo ſacred at *Loretto*. Though this is poſitively aſſerted by the ſuperſtitious, it is what no body, who has taken a view of both chapels, will aſſent to. The holy houſe of *Loretto* is broader, and even the ſanctuary behind the altar, ſaid to have been the virgin *Mary*'s kitchen, is more ſpacious than the chapel of *Terſato*, as may be perceived by the eye at firſt ſight. The whole length of it is forty-four geometrical feet, the breadth ſomething more than twenty, and the height twenty-eight. Over the altar is a picture of the virgin *Mary* painted on cedar, pretended to be done by St. *Luke*, which was ſent hither in 1362, as a preſent, by pope *Urban* V. Travellers are generally preſented with a copper-plate of this picture, with theſe *Latin* rhyming verſes under it:

Contradicted by ocular evidence.

Portrait of the virgin Mary *by S.* Luke.

Coronata Mater Dei,
Tu Solamen cordis mei,
Spes es & refugium,
Hic in ſede gratiarum
Monſtra nobis pignus charum,
Jeſum tuum Filium.
Huc cum domo adveniſti
Ut qua pia Mater Chriſti
Diſpenſares gratiam,
Nazarethum tibi ortus,
Sed Terſactum primus portus,
Petenti hanc patriam.

Ædem quidem hinc tuliſti,
Attamen hic permanſiſti,
Regina Clementiæ,
Nobis inde gratulamur,
Digni quod hic habeamur
*Maternæ præſentiæ *.*
Quæ hic coronata ſedes
Ante tuos flexi pedes
Adoramus Filium,
Dum tenellum ſinu lactas,
Tunc pro nobis preces jactas
Triadis Triclinium.

V. *Domum tuam, Domine, decet Sanctitudo.*
℟. *in longitudinem dierum.*

'Crowned mother of God, my hope, my refuge, and the ſolace of 'my heart. In this ſeat of the graces ſhew to us that dear pledge, thy 'ſon *Jeſus*. O bountiful mother of Chriſt, thou cameſt hither with 'thy houſe in order to diſpenſe thy favours. If *Nazareth* gave thee 'birth, *Terſato* was the firſt port which received thee in thy voyage to 'this country. O queen of mercy, it is true thou didſt convey thy

* Though this be an offence againſt the Syntax, I have ſet it down as I found it. [This hypercriticiſm might have been omitted, *dignus* being found with a genitive caſe in the moſt ancient and claſſical *Roman* writers. *Vid. Cicero ad Attic. l.* viii. *ep.* 15. *Plautus* and *Virgil* put the noun governed of *indignus* in the genitive caſe. The *Greek* ἄξιος alſo governs the ſame caſe.]

'houſe

'houſe from hence; yet thou doſt ſtill remain amongſt us. We there-
'fore glory in being accounted worthy of thy maternal preſence. Here
'thou ſitteſt magnificently crowned; and whilſt we proſtrate at thy
'feet, adore thy infant ſon, to whom thou art giving ſuck, be pleaſed
'to offer up prayers for us; for in thee the Trinity dwells.

'V. O Lord, holineſs becometh thy houſe.
'℟. For ever and ever.'

Oremus:

Deus, qui Beatæ Mariæ Virginis Domum per incarnati verbi myſterium miſericorditer conſecrâſti, eamque in ſinu Eccleſiæ tuæ mirabiliter collocâſti, concede, ut ſegregati à tabernaculis peccatorum digni efficiamur habitatores domûs ſanctæ tuæ, per Chriſtum Dominum noſtrum. Amen.

O Maria! eſto mihi Mr̃ia, nunc & in hora mortis meæ. Amen.*

'Let us pray.
'O God, who by the myſtery of thy incarnate word haſt mercifully
'conſecrated the houſe of the bleſſed virgin *Mary*, and wonderfully
'placed it in the boſom of thy church; grant that we, being ſeparated
'from the dwellings of ſinners, may be made worthy inhabitants of thy
'holy houſe, through *Jeſus Chriſt* our Lord. Amen.
'O *Mary*, be merciful to me now, and at the hour of my death!'

The mountain of *Terſato*, like the reſt of the hills about *Fiume*, produces wild ſage in abundance, which gives a very agreeable flavour to the fleſh of the ſheep and goats that feed on it †. This herb is made uſe of by the inhabitants inſtead of tea, eſpecially in the convent.

In all the country about *Trieſte* I never ſaw what may be properly called a foreſt; and the rocky mountains of *Fiume*, along the coaſts of *Croatia* and *Dalmatia*, produce only ſmall thickets, between which the peaſants have here and there cleared ſome little ſpots from ſtones, and made them fit for culture. The level ground along the ſea-coaſt is every where very narrow; and at *Zeng*, which is about as large as *Fiume*, the acclivity begins at the diſtance of twenty paces from the town.

We went to *Porto Ré* in a *Caica* of ſix oars, for the hire of which we paid three *Rheniſh* gilders ‡. This is generally a paſſage of about two

* *Mria*, in which are almoſt all the letters of the name *Maria*, is a deſigned contraction of the word *Miſericordia*.

† *Spaniſh* mutton is generally accounted the beſt, on account of the thyme, marjoram, and other ſweet herbs growing in their paſtures.

‡ About 7 *s.* ſterling.

hours. The way by land is ſomething nigher; but if a traveller takes that route, he muſt hire a boat at *Buccari* to croſs over to *Porto Ré*, which takes up about half an hour.

Buccari. *Buccari* is a place of ſuch trade, that it pays the emperor above ſeventy thouſand *guldens* * a year, by cuſtoms, licences, and exciſe; whereas the imperial revenue ariſing from *Fiume* does not exceed thirty-four thouſand, and from the whole county of *Goritia* only thirteen thouſand *guldens*. In the hiſtory of the wars with the *Uſcocks*, frequent mention is made of *Buccari*; for thoſe lawleſs people often made uſe of it as their place of retreat. It formerly belonged to the *Serini* family, together with ſeveral other eſtates in theſe parts; but by the treaſon, of which count *Pietro Serini* was convicted, they were all forfeited. The diſtance from *Buccari* to *Terſato* is twelve thouſand, and to *Zeng* twenty-four thouſand geometrical paces.

The town of *Buccari* ſtands on a rocky hill, and formerly the road was ſo ſteep and craggy, that a ſingle horſe could ſcarce go thither by way of *Fiume*; but now it is practicable for heavy-loaded carriages to paſs both ways. Indeed neither expence nor labour has been ſpared for accompliſhing this uſeful work; for leſs than an *Italian* mile of this road coſt twenty thouſand *guldens*.

The harbour, or rather the gulph of *Buccari*, is commodious and ſafe; but it is a little expoſed to the ſouth-eaſt wind, which ſometimes makes it dangerous. In this gulph, and at *Porto Ré* is caught a kind of fiſh called *Tonina* †, (in *Latin*, *Tinus*) of an exquiſite taſte, and five or ſix feet in length; but theſe *Tonine* are generally carried to *Venice*, where they are ſold for nine or twelve *ſols* ‡ a pound; whereas at *Buccari*, three *ſols*, or two light *crutzers* a pound are reckoned a great price for that fiſh.

Porto Ré. What chiefly draws the attention of a ſtranger on this coaſt are the preparations which the imperial court is carrying on at *Porto Ré*, in order to make a dock-yard for building of ſhips. It is certain that a fleet is very neceſſary to the houſe of *Auſtria*, for the defence of the iſland of *Sicily*, and the reſt of its dominions in *Italy*; and accordingly it has been what the emperor has had principally in view for ten years paſt. But as this is an undertaking which requires many millions of money, his imperial majeſty at firſt aſſigned a great part of the revenue of the kingdom of *Naples* for this ſervice: however, on account of ſome diſputes and jealouſes which aroſe among the imperial miniſtry, the work has not been proſecuted with a ſpirit and vigour anſwerable to the beginning. The archbiſhop of *Valenza* could not, without concern, ſee

* A *gulden* is equal to 2 *s.* 4 *d.* ſterling. † Tunny-fiſh. ‡ About 2 *d.*

the revenues of *Naples* appropriated to the ſervice of the navy, which was not under his direction; and, probably, he ſuſpected that the marquis *de Rialp*, who was the archbiſhop's declared enemy, only aimed at depriving him from having the diſpoſal of the above-mentioned branch of the public revenue, without ever applying it to the uſes propoſed by my lord *Forbes*. Count *S* ——, who alſo had a hand in this affair, was not for breaking either with the archbiſhop of *Valenza*, or the marquis of *Rialp*; ſo that this advantageous plan was poſtponed, though the remaining funds were ſufficient for fitting out and maintaining ſix or ſeven ſhips of war. Had this project been completely executed, the difficulty of improving and augmenting the emperor's navy would have been afterwards very inconſiderable. It was ſet on foot ſo early as the years 1720, 1721, and 1722. My lord *Forbes* might indeed have greatly promoted his private intereſt by it; but he perſiſted in refuſing to take upon him the command of the fleet, till he ſaw it in a condition to do him honour; and by that refuſal he drew upon himſelf the hatred both of the archbiſhop and the marquis; and theſe differences proved extremely detrimental to the Imperial intereſt.

My lord Forbes's *generoſity.*

However, a harbour and dock have been lately begun at *Porto Ré*, which, when completed, it is ſuppoſed, will be extremely commodious. This work is conducted by vice-admiral *Deichmann*, a *Dane*, who is celebrated for his ſkill in naval affairs: He is in hopes of completing his plan in three years *. The difficulties to be ſurmounted for this end cannot be viewed without aſtoniſhment. A hard rock lies under the water all along the ſhore, which muſt be dug away from the bottom, that the new-built ſhips, when they are lanched from the ſtocks, may immediately come into three fathoms or eighteen feet of water; and a thick wall or breaſt-work of free-ſtone has been built by the water's edge. Four or five hundred *Croats* are daily employed in this work, who labour cheerfully for ſmall wages, as they have been uſed to live very hard; and Mr. *Deichmann* commends them as a quiet laborious people, and ſo contented with their condition, that in the evening, after their toilſom day's work, they go home ſinging, and in good ſpirits. The harbour is broader than it appears at firſt ſight; for it will conveniently hold ſix-and-thirty men of war in a line. The entrance is but narrow, and well defended by the batteries which are already raiſed there: But on an eminence at a point of land towards the ſouth, they deſign to build a regular fortification. This will command the whole entrance of the bay, which extends as far as *Buccari*.

* Poſſibly this gentleman's death, which happened in 1731, may retard this work a ſecond time: However, his place is ſupplied by one *Pallivicini*, an *Italian* engineer.

Oppo-

Serini *caſtle.* Oppoſite to this fortreſs are two caſtles, which together with all this country, formerly belonged to the unfortunate Count *Serini.* The more modern of the two is a very ſtrong, large, quadrangular building, with four round towers, and vaulted underneath. Under this edifice is a deep ciſtern, of a circumference almoſt as large as the whole caſtle, ſupported by a double row of pillars, which contains a ſufficient quantity of freſh water to ſupply ten thouſand men upon occaſion.

Living ſhell-fiſh incloſed in marble. I muſt not omit a natural curioſity the vice-admiral was ſo obliging as to ſhew me, which was ſome live ſhell-fiſh incloſed in large blocks of a kind of very hard brown marble, taken up from the bottom of the harbour, after the latter had with much labour, been broken to pieces. This ſhell-fiſh, differs from the *Dattili del mare*, which I mentioned in my account of *Ancona*, not only in ſhape and colour, but alſo in hardneſs. Thoſe of *Porto Ré* are very ſmooth, and of a brown colour, and in ſize and figure reſemble dates more than thoſe of *Ancona*, the outſides of which are white and rough. Beſides, the former were incloſed in a very hard kind of marble; whereas the latter were only inveſted with a ſoft ſtone or clay. For an account of the formation and growth of this kind of fiſh, I muſt refer you to my obſervations on the *Dattili del mare* of *Ancona* *. The ſame ſort of fiſh are alſo found in ſtones full of holes near the caſtle of *Duyno*, which lies on the gulf of *Venice*, oppoſite to *Montefalcone*, and about three ſtages from *Trieſte*.

I am, &c.

Fiume, June 1, 1730.

* See vol. ii. in the deſcription of *Ancona*.

LETTER

LETTER LXXVIII.

An Account of ſome remarkable Caverns in the Dutchy of *Carniola*; and of the *Cirknitzerſee*.

SIR,

IN going from *Fiume* to *Adlſberg*, I was obliged to return by the ſame road which I had travelled in going from *Trieſte* to the former, as far as *Scalitz*, where I had before lodged all night. *Scalitz* conſiſts only of a few mean houſes; and the whole country is ſtony and barren, and in great want of freſh water, which is ſo ſcarce here, that they are obliged to fetch it from *Fiume:* but as it is brought hither in wine-caſks, it is not very palatable for travellers. From *Scalitz*, the ſoil and the road gradually improve as you approach towards *Adlſburg*. The *Sclavonian* language is ſpoken in this country almoſt as far as *Laubach*; but perſons of any rank ſpeak *Italian* and *German*, beſides their native language.

Road and country, from Fiume *to* Adlſberg.

Language of the country.

Adlſberg, in the *Sclavonian* language called *Poſtoina*, is ſeven *German* miles from *Fiume*. About half way up the acclivity near *Adlſberg*, juſt by the mill, is the entrance into a large cavern, which is divided into a great number of ſubterraneous paſſages. A vaſt many ſparry iſicles, formed on the arched roof of this vaſt cavern, by the exſudation of a lapideous or petrifying fluid, are a kind of beautiful natural decorations that wonderfully pleaſe the eye. The ſides are covered with all kinds of figures, formed by the ſame exſudations, to which the imagination of the curious ſpectator frequently gives various forms never intended by nature; ſo that it is not at all ſtrange that ſome people ſhould make out the heads of horſes, dragons, tygers, and ſeveral other animals, among theſe ſtalactical ſubſtances. Several pillars, which are to be ſeen on each ſide, proceed from the droppings of the petrifying fluid from the top, which form a kind of ſparry pillar on the bottom of the cave: this gradually increaſes, till at laſt it joins the iſicle at the top, by meeting it about half way; and thus a complete pillar is formed. If a perſon's curioſity will carry him ſo far, he may rove above two *German* miles in the ſubterraneous paſſages of this cavern.

Adlſberg *cave.*

Pillars in it.

It is very remarkable that the river *Poig*, which riſes in this mountain about a *German* mile from *Adlſberg*, runs again to it with an inverted courſe, loſes itſelf near the entrance of the cavern, and falls a great depth,

The river Poig.

depth into the rock, as is evident from its roaring noiſe, and the ſound cauſed by flinging a ſtone into the hole. The ſame river appears again near *Planina*; but ſoon after loſes itſelf a ſecond time in a rock, and at length emerges a third time, and aſſumes the name of the *Laubach*.

Caverns near Lueg. About a *German* mile from *Adlſberg*, towards the north-weſt, ſeveral remarkable caverns are likewiſe to be ſeen.

In one of theſe a great part of the caſtle of *Lueg*, which belongs to count *Cobentzl*, ſtands as under cover. In the *Carniolan*, or *Sclavonian* language, this caſtle is called *Jamma*; and both its names ſignify a hole, or cave.

Stables. About a *German* mile and a half from *Adlſberg*, namely, at *Preſtari*, the emperor has a fine ſtable; and alſo another at *Lipiza*, which lies about two *German* miles and a half from hence towards *Trieſte*; and in both, at preſent, are kept a great number of beautiful *Neapolitan* horſes.

Fine cave of St. Mary Magdalene. About two *German* miles from *Adlſberg* is a remarkable cavern called St. *Mary Magdalene*'s cave, to which there is no going but on horſe-back. The ſtones and buſhes make the road extremely troubleſome; but the great fatigue is even over-paid by the ſatisfaction a curious perſon enjoys in ſeeing ſuch an extraordinary cave. Though this cavern is not equal to that of *Adlsberg* in height; yet in many other particulars it far ſurpaſſes it, and is, indeed, the fineſt I ever ſaw. You firſt deſcend into a kind of hole where the earth ſeems to be fallen in, for ten paces before you come to the entrance, which looks like a fiſſure in a huge rock, cauſed by an earthquake. Here the torches are always lighted to conduct travellers; for the cave is extremely dark. This wonderful cavern is divided as it were into ſeveral large halls, and other apartments. The vaſt number of pillars with which it is ornamented by nature, give it a ſuperb appearance, and are exceeding beautiful; for they are as white as ſnow, and have a kind of tranſparent luſtre not unlike that of white ſugar-candy. The bottom is of the ſame materials; ſo that a perſon may imagine he is walking among the ruins of ſome ſtately palace, amidſt noble pillars and columns, partly mutilated, and partly entire. Sparry icicles are ſeen every where ſuſpended from the top, and in ſome places reſemble a great number of wax-tapers, which appear extremely beautiful to the eye, as they are of ſuch a radiant white colour. All the inconveniency is, that the inequality of the bottom, where the maſſes of lapideous concretions lie in confuſed heaps, cauſes the ſpectator to ſtumble as he ſurveys the beauties of this ſurpriſing cave.

Planina. Near a *German* mile from this cavern lies the village of *Planina*, called by the *Germans*, *Alben*; where there is a poſt-houſe. Here alſo is a cavern; but it is ſcarce worth ſeeing after that of St. *Mary Magdalene*. On the

the right-hand, near *Planina*, ſtands a handſome country-ſeat called *Hasberg*, in adorning which Count *Cobentzl*, who is the owner of it, has ſpared no expence. The adjacent country is very mountainous and rocky. Hasberg.

At *Planina*, thoſe travellers who are curious, take horſe in order to go to *Cirknitz*, which is about a *German* mile from it. This is but a ſmall village, and of itſelf not worth ſeeing; but the lake, which lies about half a leage from it, is very famous, and has been the ſubject of the diſquiſitions of many naturaliſts. *Deſcription of the lake of* Cirknitz.

It is a common ſaying, that in the *Cirknitzerſee*, or lake of *Cirknitz*, a perſon may ſow and reap, hunt and fiſh, within the ſpace of one year; but this is the leaſt remarkable circumſtance in it, and no more than what may be ſaid of any other ſpot which is overflowed with water in the winter or ſpring. Beſides, the ground generally included in the *Cirknitzerſee* is ſeldom ſown, becauſe it is uncertain how long it may remain dry; for, poſſibly, the place may be again entirely under water within a few days after the grain is ſown. In winter-time, indeed, this lake is of great extent, and overflows a conſiderable part of the adjacent fields, which, in ſummer-time, are quite dry and fit for tillage. If theſe be included in the lake, it may with truth be ſaid, that the peaſants ſow and reap in it every year. But this is alſo common to many tracts of land on the banks of rivers. When the *Cirknitzerſee* is dry, the ruſhes (of which it produces vaſt quantities) are mowed for manure, and litter for the cattle. If it remains long dry, as it has ſometimes from the latter end of *June* to the latter end of *September*, it produces a kind of graſs which is uſed as fodder for the cattle. But the moſt wonderful circumſtance is the ebbing and flowing of this lake. The former happens in a long drought, whether it be in ſummer or winter. And laſt year the water was entirely abſorbed twice; once during the ſummer, and a ſecond time in the ſucceeding winter. The lake generally continues to ebb for five-and-twenty days, the water during that time running off by holes, or cavities, which are eighteen in number, being like ſo many eddies or whirlpools. Theſe cavities or pools do not abſorb an equal quantity of water in the ſame ſpace of time; for that called *Kamine* empties itſelf in five days; and five days after that the *Vodonos* becomes dry. At the end of the ſucceeding five days the *Reſchetto* is evacuated; and five days after the latter, the *Koten* pool is empty; and laſtly, in five days more, the *Leviſche* is dried up. Thus in five-and-twenty days the whole bed of the lake becomes dry, the water during that time, being alſo abſorbed by the other thirteen holes, or whirlpools. After a fortnight's ſettled drought in ſummer, the lake is generally obſerved to begin to ebb; and *Sowing, reaping, and hunting in it in the ſpace of a year.* *Its ſtrange ebb and flow.*

if it happens to rain for two or three days it fills again. Inſtances have been known of its being dried up three times in a year.

Remarkable method of fiſhing.

The *Vodonos* pool has three eddies, or *vortices*, which abſorb the water with a prodigious noiſe. *Valvaſor*, mentions a very ſingular method of fiſhing in the cavity called *Ribeſcajama*. He tells us, that when the water is entirely run off into its ſubterraneous reſervoirs, the peaſants go down with lights through that cavity, which is in a hard rock, three or four fathom under ground, to a ſolid bottom; where the water runs off again through very ſmall holes, as through a ſieve; but the fiſhes are left behind, being as it were caught in a net provided by nature. Some of the above-mentioned eighteen whirlpools, or cavities, are dried up in few hours; ſo that if the ebb happens in the night-time, the peaſants fiſh by candle-light. At the firſt appearance of the ebbing of the lake, a bell is rung at *Cirknitz*, as a ſignal to give notice of it; upon which all the peaſants of the neighbouring villages get every thing ready for fiſhing with the utmoſt diligence; for the fiſh generally go off at the beginning of the ebb, and ſeldom ſtay till the water is conſiderably decreaſed.

Lordſhips that have a right of fiſhing.

The inhabitants of the ſix following lordſhips only are entitled to fiſh in this lake, *viz. Hasberg*, *Steegberg*, *Auerſperg*, *Laas*, *Schneeberg*, and the convent of *Sittich*. The abovementioned Count *Cobentzl*, as lord of *Hasberg*, has farmed his ſhare, together with another fiſhery, if I am not miſtaken, for eleven thouſand *Rheniſh* guilders, to the *Carthuſian* monks of *Freudenthall*, who, being prohibited from eating fleſh by the rules of their order, employ their own fiſhermen on the lake, in order to ſupply the convent with fiſh. The proprietors of the above-mentioned lordſhips fiſh with large nets, with meſhes of a determined ſize, and according to certain rules long ſince ſtipulated between them. Some pools or cavities, are aſſigned to the fiſhermen for their trouble, who ſell their chance before they caſt their nets, if any of the ſpectators are inclined to try their fortune that way. The lord of *Steenberg*, who is governor of *Idra*, told me, that once an humour took him to give thirty guilders for ſuch a chance in one of thoſe pools; and that the quantity of fiſh caught in it amounted to fourteen cart-loads.

Emptio ſpei, or chances ſold.

Privilege granted to the peaſants to fiſh.

Any peaſant may purchaſe the liberty of fiſhing in this lake for three *Siebenzehner*, or one-and-fifty *crutzers* *, as often as he pleaſes, till the water begins to fall: but upon the return of the water this licence muſt be purchaſed again.

Some of the pools or cavities which have but few fiſh in them, are given to the peaſants to be cleared; and when the water begins to

* About 2*s*. 1 *d*. ſterling.

fall, and the bell is rung at *Cirknitz*, they all haſten to the place to this gleaning, as it is called, from which only a few holes are excepted. What fiſh is not conſumed or diſpoſed of while freſh, is dried by the fire. Above a hundred peaſants never fail to exert themſelves at theſe times; and the men and women promiſcuouſly run to the pools ſtripped quite naked. Both the magiſtrates and clergy have indeed uſed their joint endeavours to ſuppreſs this indecent cuſtom; eſpecially on account of the young lay-brothers belonging to the convent which has the privilege of fiſhing here; for they are apt at ſuch times to leave the convent, in order to indulge their curioſity in ſeeing this uncommon ſpectacle, though they are ſtrictly prohibited by the fathers. But neither ſex can be prevailed on to wear any kind of covering on theſe occaſions. It is true theſe poor people mean no manner of harm by this indecent practice; neither is it found that they are guilty of more lewdneſs or debauchery at ſuch times, than at others, when they are cloathed. But it occaſions a great deal of laughing and ribaldry among the ſtrangers who happen to be preſent. Beſides, to a recluſe, ſuch a ſight is a ſtrong temptation; and though the women of the lower claſs in this country are far from being handſome, yet they are not diſagreeable to thoſe who never ſaw any of the ſex but theſe wretches.

Both ſexes fiſh naked.

The *Narte* and *Piauze* pools abound with leeches, which are ſaid ſometimes to gather in multitudes about the fiſhermen; and when once they have faſtened, they find it very difficult to diſengage them. I preſume the people of this country do not know, that they drop off of themſelves if a little ſalt be thrown upon them, unleſs, perhaps, they look upon this method as too expenſive; for they go a cheaper way to work, by ſprinkling ſome of their own urine upon the leeches, to make them quit their hold. For greater conveniency, and immediate application in caſe they are attacked, the peaſants carry ſome of this natural elixir about them when they go into the water.

Leeches.

The deepeſt part of the lake is on the right ſide as you come from *Planina*, near the village *Jeſſer* (which in the *Sclavonian* language ſignifies a river) and is the ſooneſt dried up: But the river *Jeſſer*, which is formed by the conflux of eight ſmall rivulets that run into the lake is never empty; its main ſource is in a rock at the eaſt end of the lake. This river is alſo called *Jeſſero*, and, after directing its courſe the whole length of the lake, loſes itſelf in two holes in a rock at the ſurface of the water. The ſmaller hole is called *Mala Karlouza*, and the larger *Velka Karlouza*.

The river Jeſſero.

That branch of the river that flows into the latter, appears again not far from the place where it buries itſelf, on the ſide of the hill towards St. *Cantianus*; and about half a quarter of a *German* mile farther loſes itſelf a ſecond time in a rock near St. *Cantianus*, and continues its courſe

Its courſe under ground.

for above a muſket-ſhot among rocks and caverns, till it breaks out again from the ſide of the mountain. Here it only appears for two or three furlongs, and hides itſelf a third time in a lofty wide cavern, where the *Jeſſoro* is divided into ſeveral ſmall branches. This river cannot be ſaid to influence the ebbing or flowing of the lake; the quantity of water in the *Jeſſero*, and the depth of it being always the ſame. The ſource from which it runs into the *Cirknitzerſee* muſt contain a vaſt quantity of fiſh, as appears by the number and ſize of thoſe which this river carries with it into the lake; but no perſon is permitted to fiſh in it. The pools called *Narte* and *Piauze* are never quite dried up; but are a kind of nurſery for the ſpawn and young fry; and on this account all perſons are prohibited from fiſhing in theſe pits.

Fiſh in this lake. An incredible number of pike, trout, tench, eels, carp, perch, *&c.* are caught in this lake. The cray-fiſh found in ſome of the pools are indeed very large, but lean and ill-taſted. Though every part of the lake is ſucceſſively dried up, ſo that no living creature is left in it except the ſpawn or young fry in *Narte* and *Piauze*, and the fiſh in the bottom of the river *Jeſſero*; yet, immediately on the return of the water, it abounds in fiſh as much as it did before. The fiſhes that return with the water are of a very large ſize, particularly jacks weighing fifty or ſixty pounds. This is a manifeſt proof that the reſervoir (which, as I ſhall preſently ſhew, ſupplies the lake with water) is well ſtocked with fiſh.

The neighbouring peaſants would be much better pleaſed if this lake was not dried up ſo often as it generally is; for if theſe ebbings were to happen but once in three or four years, they would leave a greater number of large fiſhes in the pools or cavities than they uſually do.

The lake does not continue dry for any determinate ſpace of time, the water returning with great impetuoſity after great rains, or even a ſudden ſtorm attended with thunder. It muſt be obſerved that the lake ſtands higher than the country in general about *Planina*, which lies on one ſide of it, and is a low valley with ſeveral cavities in it. Hence we may eaſily judge, how the lake, by a continued drought, when no water flows into it, may be gradually dried up, and become empty. But as the other ſide of it is ſurrounded with high mountains, in the cavities of which great quantities of water muſt be collected in heavy rains; by the preſſure of this, the water in the caverns under the viſible bottom of the lake riſes according to the laws of hydroſtatics, and fills the bed of the lake. For that there are immenſe caverns, or rather another ſubterraneous lake, poſſibly even larger than that on the ſurface of the earth, under the *Cirknitzerſee*, appears from the great quantity of water which runs into the abyſs through the above-mentioned holes or cavities, and again

iſſues

iſſues out into the lake through the ſame paſſages. If we farther ſuppoſe that there is a communication betwixt the caverns that lie one over another, by a kind of natural ſyphons, it may eaſily be conceived, not only how the water collected in the cavities of the mountains operates on the ſubterraneous lake; but alſo how the air being agitated and compreſſed by thunder-ſtorms in the ſeveral ſubterraneous caverns, may act with great violence on the water, on the ſame abyſs under the lake. This hypotheſis is further confirmed by the noiſes heard in deep cavities of the earth; particularly in the two caverns called *Malabobnarza*, or the Little Drummer, and *Velkabobnarza*, or the Great Drummer; in which, when it thunders, a loud rumbling is heard like the beating of a drum *. I could wiſh that ſome perſon of competent knowledge in hydraulics would make an accurate reſearch into the ſubterraneous conduits that ſupply this ſurpriſing lake of *Cirknitz*. Mr. *Stemberg* of *Idra*, a perſon of great ſkill and experience in mechanics, indeed, aſſured me, that he has made accurate enquiries into this phænomenon; ſo that he has formed a ſyſtem, which he flatters himſelf he ſhall be able to explain by a machine that is to repreſent the ebbing and flowing of this lake. Not only the ſubterraneous ſyphons, *vortices*, and reſervoirs, will be plainly exhibited by that machine, but it is alſo to ſhew how the lake ſubſides; and even how the air, when agitated by ſound (as for inſtance, that of a drum) may in a leſs degree have the ſame effect in the model as the thunder has in the great lake, and contribute to the return of the water †. But from the many avocations of this ingenious gentleman, and the want of a ſufficient fund to carry it on, I have little hopes of ever ſeeing ſuch a curious piece of mechaniſm completed.

Effect of thunder in two cavities.

When it begins to rain hard, three of the cavities, *viz: Koten*, *Jenſlenza*, and *Treſſetz* ſpout up water to the height of two or three fathoms. If the rain continues, and is accompanied with violent thunder-claps, the water bubbles up out of all the holes through which it had been abſorbed, thoſe called *Velka* and *Malakarlauza* excepted, and the whole lake is again filled with water in twenty-four, and ſometimes in eighteen hours. Some of the holes or cavities only emit water, but never abſorb any; others both emit and abſorb during the ebb or flow of the lake; neither do all the holes eject fiſh, which poſſibly may be owing to the narrowneſs of the ſyphons through which the water flows. Sometimes even live ducks, with graſs and ſmall fiſhes in their ſtomachs,

Natural jets d'eau.

* Theſe two cavities, with ſome others, do not contain much fiſh, and are not included in the eighteen holes or cavities mentioned above.

† This is certain, that the beating of a drum near a calm ſmooth piece of water occaſions on the ſurface of it thoſe undulations which are uſually cauſed by the wind or motion of the air.

have

have emerged out of these cavities; which is a manifest proof that there must be a large lake under the *Cirknitzersee*. The water in the latter sometimes rises on a sudden five or six feet above the usual height.

Remarkable holes in a rock. In a rock on one side of the lake, but considerably higher than its surface, are two holes called *Urajna Jamma* and *Sekadulze*. These cavities are at some distance from each other; but the water gushes out of both with great noise and impetuosity when it thunders. If this happens in autumn, they also eject a great many ducks, which are blind, but very fat, and of a black colour; and though they are almost quite bare of feathers at first, in a fortnight's time, or before the end of *October* at farthest, they are entirely fledged, recover their sight, and fly away. Each of these caves or holes in the rock is six feet high, and of the same breadth; and when the water gushes out of them, it is in a large column of the same dimensions, and in a continual stream. There is a large passage in each of these caves, where a man may walk upright for a considerable way; but I have not heard of any person whose curiosity could embolden him to venture into them, to search into the nature of the inner caverns and reservoirs to which these apertures lead; for there is no certainty, but that in an instant he may be surprised by the water rushing upon him with the force and rapidity of a fire-engine.

Hunting on the lake. In spring and autumn the *Cirknitzersee* is frequented by vast flocks of wild-ducks; but more especially in spring, when they breed. Though the peasants are not allowed to shoot, yet they may pursue them in their boats, and knock them down with the oars. One of my boat-men assured me, that he and his comrade, in one day, killed above thirty ducks in that manner. At those seasons it is a common diversion among the nobility to go to shoot ducks on the lake. It is no uncommon thing here to find a whole duck in the belly of a large jack.

In the thickets and forests of the neighbouring mountains are found great numbers of hares, foxes, wolves, and some bears; for his imperial majesty, about two years since, shot a large one in Count *Cobenzl*'s lordship.

Islands. There are three pleasant islands in this lake, besides a kind of peninsula. It is something more than a *German* mile in length, and about half as broad. The natives call it *Zerkniſku Jeſſeru*. The last word, as I have already observed, signifies a stream, or piece of water; and *Zirkniſa* denotes a small church. Its greatest depth, exclusive of the cavities or holes, is four fathoms, or four-and-twenty feet. *Strabo* gives it the name of *Lugea palus*, either from the town of *Lueg*, which does not lie far from it, or from its deep and cavernous bed.

Name and extent of the lake.

Planina, June 5, 1730. *I am*, &c.

LETTER

LETTER LXXIX.

Deſcription of the Quickſilver Mines at *Idra.*

SIR,

IT was my deſign to take the ſhorteſt road, which lies through *Loidſch* from *Planina* to *Idra*, or *Ydria*, where I was deſirous of taking a view of the imperial quickſilver mines; but I was obliged, againſt my will, to go by way of *Upper-Laubach*, which is about two *German* miles from *Planina*. This was partly owing to my apprehenſions, that our company could not be furniſhed with a ſufficient number of horſes at *Loidſch*, and partly to my ignorance of the *Sclavonian* language; for we could not have found one perſon at *Loidſch*, nor any of the neighbouring villages, who underſtood the *German* language, or could give us thoſe informations which we received at the poſt-houſe in *Upper-Laubach*. The diſtance from the latter to *Idra* is at leaſt five hours journey on horſeback; for the rough craggy road over the mountains is impracticable for carriages. On the left-hand we ſaw thoſe high mountains, called *Alpes Carnicæ*, or *Juliæ*, which were covered with ſnow. The town of *Idra* lies in a deep valley, and the ſteep declivity by which you deſcend to it is very difficult, and ſometimes dangerous to ride. The town conſiſts of about two hundred and ſeventy ſcattered houſes; and the number of inhabitants I ſuppoſe to be about two thouſand.

Road to Idra.

Deſcription of the place.

The quickſilver mines were firſt diſcovered in the year 1497. Before that time this part of the country was inhabited only by a few coopers, who made caſks and other wooden veſſels, and likewiſe laths, ſhingles, *&c.* out of wood with which this country abounds. One of theſe artificers, having, in the evening, placed a new tub under a dropping ſpring, in order to try whether his work was tight enough to hold water; when he came in the morning to take away the tub, found it ſo heavy, that he could hardly move it. At firſt, according to the ſuperſtitious notions of ignorant and illiterate people, he began to ſuſpect there was ſome witchcraft in the caſe; but at laſt, obſerving a kind of ſhining fluid at the bottom of the tub, and not knowing what to make of it, he immediately went to *Laubach*, where he was adviſed to ſhew it to an apothecary. The latter, who was an artful man, and underſtood his trade well, diſmiſſed the peaſant with a ſmall gratuity, and told him to bring ſome more of the ſame ſtuff whenever he could meet with it. This the poor cooper frequently did, being highly pleaſed with his good luck,

Diſcovery of the quickſilver mines.

till

till at laſt the affair was made public; upon which ſeveral perſons formed themſelves into a ſociety in order to ſearch farther, and to improve this quickſilver mine, as it proved to be. It continued in the poſſeſſion of the adventurers till *Charles* duke of *Auſtria* ſaw the great importance and value of ſuch a work; who, giving them a ſum of money, as a compenſation for their charges, took it into his own hands.

All the adjacent country is very woody; but, in order to prevent the woods from being entirely deſtroyed, great quantities of fuel for the *River* Idrizza. ſmelting-furnaces, *&c.* are every year brought down the little river *Idrizza* from the foreſt of *Sckottenbach*, *Trachaurch*, and *Buſcheck*, which lie about a *German* mile and half from the mines. Beſides this convenience of water-carriage, the ſame little river produces plenty of fiſh: among theſe are fine trouts, weighing from ſix to twelve pounds a piece, which retain all the delicate taſte of that fiſh, though the bottom of the river in which they bread is entirely a quickſilver ore.

Canal. Beſides this river, here is a canal of half a *German* mile in length, which is ſupplied with water by ſeveral ſtreams iſſuing from perennial ſprings. The deſign of this is to put the machines belonging to the mines in motion. Several large ſtreams, indeed, flow from the neighbouring mountains; but as theſe, for the moſt part, are dried up in ſummer, there was a neceſſity of bringing from a great diſtance a never-failing ſupply of water. M. *Stemberg*, the director of the works, and governor of the *Model of the works.* town, lives in an old caſtle adjoining to the latter. He has made for his imperial majeſty a curious model, which repreſents in the moſt accurate manner both the plan and elevation of *Idra*, and its ſubterraneous works or mines; in which all the paſſages, trenches, ſhafts, watercourſes, entrances, and ſpiracles, with the different kinds of ore found in every mine, may be plainly diſcerned. This admirable machine at preſent ſtands in the emperor's library at *Vienna*, and deſerves the notice of all lovers of the mechanic arts.

The two principal ſhafts are thoſe of St. *Agatha* and St. *Barbara*; and it would take up ſeveral hours to go through all the ſubterraneous paſ- *Depth.* ſages. The greateſt perpendicular height, computing from the entrance of the ſhaft, is a hundred and thirty fathoms *; for as they advance horizontally under a high mountain, the depth would be much greater, *Methods of going down into the mine pits.* if it was meaſured from the ſurface of the hill. One way of deſcending into the ſhafts is by letting one down in a bucket; but this is ſomething dangerous: for as the entrance is narrow, the bucket is conſequently liable to ſtrike againſt the ſides, or to be ſtopped by ſomething in the way, while the rope to which it is faſtened is continually veering at the top; ſo

* 840 feet.

that

that it may be eaſily overſet. The other way of going down is ſafer, though not without inconveniency; and this is to deſcend by a great number of ladders placed obliquely in a kind of zig-zag; but as the ladders are wet and narrow, a perſon muſt be very cautious how he ſteps, otherwiſe he muſt fall to the depth of ſeveral fathoms.

As you deſcend, there are reſting-places in ſome parts, which are very welcome to a fatigued traveller. The horizontal paſſages are often ſo low, that a perſon cannot ſtand upright in them. The ſides are ſupported by timber, and conſequently are not ſo ſafe as thoſe of the mines at *Schwatz*, in *Tirol*, which are all lined with ſtone. It is remarkable, that in ſome of theſe ſubterraneous paſſages, the heat is ſo intenſe, as to throw a man into a perfect ſweat; and formerly, in ſome of the ſhafts the air was extremely confined, ſo that ſeveral miners were from time to time ſuffocated by a kind of igneous vapour, which they call the *Damp*; but by ſinking the main ſhaft deeper, *&c.* this has been remedied.

Near the main ſhaft is a large wheel, and an hydraulic machine, by which all the water is raiſed out of the bottom of the mine; and for this end, there is what they call a *preſs-work*, at the diſtance of every five fathoms in depth, and all theſe are put in motion by the great wheel at the top. As the inhabitants of all mine-towns have their ſtories of mine-goblins, ſo are they here ſtrongly poſſeſſed with a notion of ſuch apparitions that haunt the mines; though, of all the miners whom I examined about it, not one could ſay that he himſelf had ſeen any ſuch thing. It is ſaid that the miners of *Idra* have formerly been ſo ſuperſtitious as to ſet ſome proviſions for the mine-ſpirit every day, in order to render him propitious and favourable to them. It is added, that every year they hung up a red ſuit of cloaths in one of the paſſages of the mine. But this is carrying the joke too far, at leaſt with regard to the preſent miners. This little old man, with a great head (for that is the ſhape he generally aſſumes) is ſaid not to ſhew himſelf ſo frequently ſince annual proceſſions have been performed with the Hoſt, and the monks have conſecrated thoſe places, where he uſed to be moſt miſchievous, with holy water and other ceremonies. However, they ſtill believe that he ſometimes knocks when they are at work in the mines; upon which they immediately leave off, having, as they pretend, often experienced, that if they do not immediately lay by their tools out of reſpect to the goblin, but continue to work in oppoſition to him, ſome misfortune or other never fails to happen to them for their preſumption.

Story of mine ſpirits.

Virgin mercury, or *minera mercurii*, is that which is entirely prepared by nature, and is found in ſome of the ores of theſe mines in a multitude of little drops of pure quickſilver. This is alſo to be met with in

Minera Mercurii.

a kind of clay, and ſometimes flows down the paſſages or fiſſures of the mine in a ſmall continued ſtream, as the milk does from the cow; ſo that a man has been known to have gathered in ſix hours, above ſix-and-thirty pounds of virgin mercury. This bears a higher price than common quickſilver, and is thought to be much better for barometers and chymical uſes, as it is leſs impregnated with bubbles of air, and heterogeneous particles. It has been ſhewn, by repeated experiments, that if common quickſilver be put in a bottle well-ſtopped, and faſtened to the ſweep of a windmill, to be whirled round with it for twenty-four hours, a kind of black duſt appears in it; and that when this heterogeneous duſt is ſeparated from it, the remainder is found to be much purer than before.

Lucid barometers. Virgin mercury is of great uſe for making the *noctilucæ mercuriales*, or lucid barometers, which being ſhaken in the dark, emit luminous corruſcations. This effect is beſt ſeen by ſhaking the barometer in a perpendicular direction. The light is alſo brighter in the fall of the mercury than when it riſes again. However, this luminous appearance is not entirely owing to the mercury, but rather to the rarefaction of the air, to which the purity of the quickſilver indeed greatly contributes. For that a clear light may be produced in a rarefied ſubtile air, without quickſilver, may be demonſtrated by ſeveral experiments on the air-pump; and alſo by thoſe ſmall glaſs tubes, which, after the air has been exhauſted by fire as much as poſſible, are hermetically ſealed at both ends; for theſe being rubbed in the dark with leather, cloth, or the finger, eſpecially if firſt wetted with brandy, ſoon becomes luminous. To the motion of ſubtile rarefied air it is alſo owing, that light is produced by rubbing together two well-poliſhed pieces of glaſs, diamond, *&c.* that are cut ſo as to correſpond with each other.

Virgin mercury may be known by the following curious experiment: Let an *amalgama* be made of mercury and gold, and put it over the fire to evaporate; and if it be virgin mercury, it will carry off all the gold along with it, which the common mercury will not do.

Foreigners of diſtinction are always preſented with a ſmall quantity of virgin mercury in a leathern purſe, for which the mine-officers have the emperor's permiſſion.

Minera Cinnabaris. *Minera cinnabaris* is the ore from which quickſilver is extracted by the force of fire; and the heavier the cinnabar is, the more quickſilver it yields. The beſt ore is not quite red, but has a tinge of blue; but being rubbed upon iron, marks it with red. Some of the lumps of ore are ſo rich, as to yield two-thirds of quickſilver, and only one of earth. An experienced perſon would indeed imagine, that the ore in which the

virgin quickſilver is found in drops, and the cinnabar, were more valuable than the mercury; but experience has ſhewn it to be quite otherwiſe.

There is alſo a *cinnabaris nativa*, or native cinnabar, found on quickſilver ore in very beautiful red grains, like little bloſſoms. This is alſo ſaid to be of great virtue in medicinal preparations; but it is ſeldom met with in the *Idrian* mines. It is not ſo ſcarce in the mines of *Hungary*; but even there it ſells at a very high price. The common or factitious cinnabar is made of quickſilver ſublimed with ſulphur; and the alteration cauſed by two ſuch ingredients of different colours has ſomething very ſurpriſing in it. Cinnabaris Nativa. *Making of Cinnabar.*

The earth or clay, in which virgin quickſilver has been found, is laid apart, and waſhed by itſelf; but the cinnabar lumps of ore are ſorted in two claſſes, which are called good and middling ore. The former is beaten to pieces with hammers before it is put into the ſtamping-mill, that there may not be too great a waſte. The lumps that adhere to the good ore, but are not ſo rich, are immediately put into the ſtamping-mill along with the middling ſort, in order to reduce them to ſmall pieces. Theſe are afterwards waſhed, and ſorted a ſecond time into good, middling, and bad earth. The firſt ſort is reſerved for uſe; the ſecond, or middling ſort is again put into the ſtamping-mill, and afterwards into the waſh-trough, where the parts that contain no cinnabar float in the water, are thrown among the bad earth, or refuſe. However, children and poor people pick ſmall mineral pieces out of the rubbiſh, and ſell them again to the emperor at the rate of nine *guldens* * a hundred weight. It has alſo been found that due care was not uſed formerly in waſhing the ore and every other part of the proceſs, ſo that a great quantity of the good ore was thrown away; on which account the old waſte or refuſe-houſes are undergoing another examination, at the emperor's charge, but at the ſame time very much to his advantage. In this ſearch the rain facilitates the diſtinguiſhing of the good mineral ore from the mere ſtones. *Preparation of the ore.*

Seven hundred *ſaams*, each *ſaam* being equal to three quintals, of ſtamped and waſhed ore have been laid up in the warehouſes at one time. The ſeaſon of waſhing and ſmelting is from the latter-end of *April* to the middle of *November*, during which time little of the ore is dug up. But, in the mean time, new loads, or veins of ore, are ſought out, the ladders are repaired, the ſides of the ſhafts are ſtrengthened, and other preparations are made againſt winter. For during that ſeaſon, the works in the open air cannot be carried on, on account of the wea-

* A *gulden* is 2 *s.* 4 *d.* ſterling.

ther and the cold; and ſeveral hundreds of the miners return to their ſubterraneous labour of digging and hewing out the ore.

Wages of the miners. Every common miner receives weekly, in money and proviſion, about a *gulden* and a half *. But the health of many of them is extremely impaired; for they are afflicted with a nervous diſorder, accompanied with violent tremblings, ſudden convulſive motions of the hands and legs, and frightful diſtortions of the face.

Thoſe miners are moſt ſubject to theſe diſorders, who work in thoſe places where the virgin mercury is found; on which account they are relieved every fortnight, and employed in waſhing the ore in the open air, where they recover their health. The quickſilver inſinuates itſelf ſurpriſingly into the body of many of theſe workmen; ſo that when they go into a warm bath, or are put into a profuſe ſweat by ſteam, drops of pure mercury has been known to iſſue through the pores from all parts of their bodies. The ſame pernicious effects have alſo been felt by induſtrious, but imprudent goldſmiths, who cannot gild metals without uſing quickſilver; on which account it is the ſafeſt way always to perform this work in the open air. Thoſe who ſilver the looking-glaſſes at *Venice* are alſo very ſubject to paralytic diſorders. On the other hand, there are inſtances of perſons labouring under the venereal diſtempers who have met with a happy cure by working in the quickſilver mines.

Inſtance how quickſilver inſinuates itſelf into the human body.

The mines at *Idra* are often infeſted with rats and mice, which feed on the crumbs of bread, *&c.* dropped by the miners at their meals. But this plague ſeldom laſts long; for even theſe vermin are ſeized with the like convulſive diſorders as the men are ſubject to, which ſoon kills them. It is by no means proper to go into the mines faſting; it being a neceſſary caution to eat a bit of ſomething before a perſon deſcends to theſe ſubterraneous regions.

Minuteneſs of the particles of quickſilver. Some miners at *Idra* are ſo impregnated, if I may uſe the expreſſion, with quickſilver, that if they put a piece of copper money in their mouth, or only rub it with their fingers, it immediately becomes as white as if it had been done over with mercury itſelf. This penetrative ſubtilty of Mercury is the leſs to be wondered at; ſince it appears from accurate obſervations, that a little globule of quickſilver, no bigger than a coriander-ſeed, only by the preſſure of a finger and thumb, may be broken into twenty-ſeven millions of ſmall particles, which ſhall all retain their argentine luſtre and globular form, as may be ſeen through a microſcope

* About 3*s.* 6*d.* ſterling.

I have

I have already mentioned, that the ſeaſon for ſmelting the ore is from the latter end of *April* to the middle of *November*. But they do not work on *Sundays*, which are reckoned from *Saturday*-noon to *Sunday*-noon, at which time the work is re-aſſumed. Thirty-five quintals of ore are daily ſmelted, which yield about half that quantity, or at leaſt fifteen quintals of pure quickſilver. Hence we may judge of the great profits ariſing from theſe mines. For the common mercury is ſold for a hundred and fifty *guldens per* quintal *, and, when retailed, at two *guldens* the pound; ſo that when the number of workmen is complete, and the vent large, the quantity of common mercury refined in a year, may be computed, at leaſt, to be two thouſand ſix hundred quintals, and the virgin mercury, which is gathered pure, about a hundred quintals. All the expences of the works amount yearly to ſixty-thouſand *guildens*.

Method of ſmelting the ore.

Produce of this mine.

The ſmelting furnace lies about three or four furlongs from the town; and the ſmoke of this furnace is ſo deſtructive to vegetation, that no fruit-trees grow near it; nor will the cattle touch the hay that is mowed in the adjacent meadows. 'Tis true, the peaſant who lives there breeds calves; but they are very much ſtinted in their growth. The ſmelters are relieved every week; ſo that their turn comes round but once in a year. I have already ſhewn above, how the ore is beaten ſmall and waſhed. The proceſs of burning or ſmelting is performed as follows: The ore is mixed with an equal quantity of quick-lime, and this mixture, which is called *ſchlich*, is put into iron retorts. Theſe retorts are placed obliquely in the ſmelting furnace, and ſtopped cloſe with moſs, ſo that nothing may fall out. When the force of the fire has ſmelted the ore, and burnt the moſs-ſtoppers, the quickſilver runs into receivers which are placed underneath, and cloſely luted to the iron retorts. If there be the leaſt hole left, it muſt be ſtopped with lute, otherwiſe the quickſilver will evaporate to the top of the room. Formerly this luting uſed to be performed with the naked hand, by which method a great deal of the quickſilver evaporated in fume, becauſe the artificer did not do it effectually, being afraid of burning his hands by the red-hot iron retort. But the preſent director has introduced a new method of puting on the lute with ſmall pieces of linen, which is done without running any danger of being burnt by the retort. As a great quantity of quickſilver mixes with the lute; it is again reduced, after it is burnt, to a ſoft wet paſte, then waſhed, and, with the old earthen receivers (which are ſtamped to pieces) is burnt as *ſchlich*.

Smelting furnace.

* About 17 *l.* 10 *s.* ſterling, a *gulden* being 2 *s.* 4 *d.*

It

It is not without reaſon, that the reader is ſurpriſed to find it aſſerted in chap. vii. p. 209. of the *German* tranſlation of *Brown*'s travels, that ſixteen thouſand retorts are conſtantly uſed here: But this monſtrous exaggeration is an overſight of the tranſlator, or corrector; for Mr. *Brown*, in the original, mentions only ſixteen hundred; and at preſent, indeed, they come ſhort of that number. All the furnaces are of a new invention, and amount only to ten or eleven, and in every furnace are placed from ſixty to ninety retorts. One of the old faſhion furnaces, which conſumed a great deal more fuel, is left ſtanding, but never uſed. The old, or damaged iron retorts, are a perquiſite of the director of the works, who, in order to turn them to the beſt account, has built a forge at his own expence, not far from the mine-works. The uſe of ſmaller retorts would, indeed, diminiſh this perquiſite; but then the expences in fuel and artificers would be the ſame, though a leſs quantity of quickſilver would be refined. The fires are generally lighted at five o'clock in the morning, and continue burning till noon, or ſometimes an hour or two later; ſo that the iron retorts at length become red-hot, and as tranſparent as ignited glaſs. After the burning, or ſmelting, beſides the pure quickſilver, a large quantity of black aſhes are found in the earthern receivers, which are put into a trough placed obliquely; where water being poured on them, and the aſhes being continually ſtirred, a great deal of quickſilver is ſeparated from them; for this metal ſeems, as it were, to delight in humidity. In the ſame manner the mercury is ſeparated from the *ſcoria* to which it adhered; and the waſhing is repeated, whilſt any of the quickſilver is obſerved to run off. However, what remains after this proceſs, is known ſtill to contain ſome ſmall quantity of mercury; and therefore undergoes a ſecond burning with the *ſchlich*. As for the *Caput mortuum*, remaining in the iron retorts, it is thrown away as uſeleſs. From the ſympathy betwixt mercury and humidity, we may derive the ſtrong inclination of the *Idra* miners to liquor; unleſs, perhaps, it may be ſaid, that this is a propenſity common to all other miners. It is alſo to be ſuſpected, that the tremors which theſe miners are ſubject to, may be, in a great meaſure, owing to their intemperance.

Separation of the quickſilver by water.

The mine that is carried towards the ſouth affords the moſt cinnabar, or ore: But the virgin mercury, or pure quickſiver, is moſtly found in that which lies towards the weſt, and where the firſt diſcovery was made by the cooper, as mentioned above.

Spaniſh *quickſilver mines.*

The *Spaniards* alſo have large and rich quickſilver mines at *Almaden*, in the province of *La Mancha*, which borders on *Eſtremadura*, and the mountains called *Sierra Morena*. Theſe mines ſeem to have been known even ſo early as the time of *Pliny*, who, in *lib.* xxxiii. *c.* 7. ſays, 'That

'the

'the *Romans* were ſo choice of their *Cinnabar*, or *Minium*, which they imported only *ex Siſaponenſi regione in Bætica*, that the preparation of it was not permitted to be performed in any other place but at *Rome*; and for that purpoſe ten thouſand pounds weight of this ore were annually brought, ſecured under ſeals, into that capital.' According to *Vitruvius*, *lib.* vii. *c.* 9. the edifice where the *Minium* was prepared, ſtood betwixt the temples of *Flora* and *Quirinus*. Beſides the great demand of it for dying, *&c.* great quantities of this *Minium*, or *Vermilion*, were uſed for painting human faces, and the images of the gods *. For it appears from the above-cited chapter of *Pliny*, as alſo from *Pauſanias*, *in Achaicis*, that on feſtivals the face of *Jupiter*'s ſtatues was painted with *Minium*. The following line in *Ovid*'s *Triſt. lib.* 1. ſhews it to have been alſo uſed for embelliſhing the titles of books.

Use of the ore among the ancient Romans.

Nec titulus minio, nec cedro charta notetur.

'Let not the title be decorated with *Minium*, nor the paper be anointed with the oil of cedar.'

The capital letters were likewiſe written with *Minium* by the ancients; and *Dion.* (*lib.* xl.) ſays, that the emperors ſigned their names

* The *Greeks* and *Romans* had adopted this cuſtom from other nations. *Plin. hiſt. nat. lib.* xxxiii. *c.* 7. *Jovis ipſius ſimulacri faciem diebus feſtis minio illini ſolitam, triumphantumque corpora. Hodie id expeti conſtat Æthiopum populis, totoſque eo tingi proceres, huncque ibi deorum ſimulacris colorem eſſe.* 'The face of the image of *Jupiter*, uſed on holidays to be daubed over with vermilion; and likewiſe the bodies of heroes on the day of their triumph. It is known to be the preſent cuſtom of the *Æthiopians*, to paint all their princes and great men with *Minium*; and that the images of their gods are always painted with it.' Concerning the *Greeks*, *Pauſanias* ſays, *lib.* vii. *c.* 26. *Liber pater è ligno, cinnabari oblitus.* 'They bedaubed a wooden ſtatue of *Bacchus* with cinnabar'. And *lib.* viii. *c.* 39. *Libero etiam patri templum erectum eſt. Signi partes inferiores conſpici nequeunt, quod hederæ & lauri denſa fronde velantur, quæ in conſpectu ſunt cinnabari oblita illuminantur.* 'A temple was alſo built to *Bacchus*. The lower parts of the ſtatue were concealed, being covered with ivy and laurel; and thoſe that were in ſight were painted with cinnabar.' *Alex. ab Alex. genial dier. lib.* iv. *c.* 12. *Nec prætereundum, quod Æthiopibus in uſum venit, ut deorum ſimulacra minio illinirent, illa pro majeſtate numinum ſanctioria & auguſtiora arbitrati.* 'Nor muſt I omit the cuſtom of the *Æthiopians* of daubing the images of their idols with *Minium*, from a notion that it made their gods appear more auguſt and venerable.' And in *lib.* vi. *c.* 6. *Ipſe verò triumphans, cui tantus honos dabatur, curru aurato ſublimis, atque ornatu humano auguſtior, qui ut conſpectior videretur, minio illini ſolebat, exemplo Aſſyriorum & Medorum, apud quos inungi oculos, & faciem pingi ex Cyri inſtituto adſuetum eſt.* 'The perſon honoured with a triumph, was ſeated on a high golden chariot, ſuperbly adorned; and, that he might be more auguſt, and ſuperior to other men, his body was painted with *Minium*, after the manner of the *Aſſyrians* and *Medes*, who, by a law of *Cyrus the Great*, uſed to anoint their eyes and paint their faces.'

with

with it. *Caligula*, from a ſilly affectation of magnificence, cauſed the area of the amphitheatre to be ſtrewed with *Chryſocolla*, or *Borax*, inſtead of ſand; but his folly was outdone by *Nero*, who ordered pulveriſed cinnabar to be mixed with *Chryſolla* for that purpoſe †.

Quickſilver mines in Peru.

The above-mentioned *Spaniſh* mines yields but little virgin mercury. The *Spaniards* have alſo a quickſilver mine at *Guancavelica* in *Peru*, and which was not unknown to the *Indians*; But they only made uſe of the red ore, which they call *Climpi*, for daubing their faces by way of ornament. The *Spaniards* themſelves were unacquainted with the great importance of this mine till the year 1567, when a *Portugueſe* ſhewed them, by trying the experiment, that quickſilver was to be extracted from it.

Uſe made of it by the Indians.

Decreaſe of the quickſilver trade with Spain.

Though the territories belonging to *Spain* yield a great deal of quickſilver, yet conſiderable quantities were formerly imported thither from the imperial hereditary dominions; that being much better than their own: beſides, the latter was not ſufficient to anſwer the great demands they had for it. But as the *American* mines no longer yield ſo much gold (which cannot be ſeparated and prepared without this metal) as they did formerly, the quickſilver trade is very much decreaſed; and the *Spaniards* pretty nearly ſupply all their wants with quickſilver out of their own mines.

Quickſilver formerly was alſo prepared near *Kunigeſtein* in *Franconia*.

Other quickſilver mines.

About thirty years ago a mine of cinnabar, or quickſilver ore, was diſcovered at St. *Lo*, in *Normandy*; but it was ſoon overflowed by an almoſt inexhauſtible ſtream of water. We may, however, ſuppoſe that it was not very rich; for if it had yielded a great deal of mercury, that induſtrious and polite nation would have found ſome means or other to drain off the water.

Stria alſo affords quickſilver mines; but they are not worked at preſent; and thoſe in *Hungary* are far from being improved as far as they might be. It is affirmed, that cinnabar or quickſilver ore is alſo found in *Heſſe-Homburg*, and in the *Palatinate*, namely, at *Muchelandsberg*, which lies about three leagues from *Creutzenach*, towards *Donnersberg*; and that even virgin mercury has been diſcovered there. Theſe, in time,

† The author miſtakes one emperor for another: For *Suetonius* (*lib.* iv. *c.* 18.) ſays, *Edidit* [Caligula] *ludos circenſes plurimos à mane uſque ad veſperam, interjecta modo Africanarum beſtiarum venatione, modo Trojæ decurſione: quoſdam autem præcipuos, minio & chryſocolla conſtrato circo.* 'He [*Caligula*] likewiſe exhibited a great many *Circenſian* games, which laſted from morning till evening, and were diverſified with the hunting of *African* beaſts, or the *Trojan* tournament; and in ſome of theſe more extraordinary diverſions, the *Circus* was ſtrewed with vermilion and *Borax*;' but the hiſtorian does not ſay a word of *Nero*'s ſtrewing the *Circus* with *Minium*; for he was rather ſparing in thoſe expences, as *Suetonius* informs us, *in Vit. Neron. c.* xxxiv. Concerning the difference betwixt *Minium* and cinnabar, See *Plin. lib.* xxxiii. *c.* 7. *Dioſcorid. lib.* v. *c.* 69. and *Valentini*'s *hiſt. ſimplic. reform. p.* 59.

may

may hurt the imperial trade in this commodity. And, indeed, it is certain, that within theſe few years it is ſo declined, that ſeveral tons of mercury remain in the caſtle of *Idra* for want of a purchaſer; and on this account the works are not carried on with that vigour as they ought to be, in the quickſilver mines. Hitherto the *Dutch* have taken off great quantities of quickſilver for exportation; but this was by way of payment for the capital and intereſt due to them from the court of *Vienna*. They have alſo this farther advantage, that no more has been deducted from the debt, and conſequently paid for, than what the *Dutch* have actually diſpoſed of: the remainder, whilſt unſold, being looked upon as the emperor's property (and a conſiderable quantity ſtill lies on his hands) who is obliged to run the riſque of trade, *&c.* It ſeems the emperor promiſed that the quickſilver ſhould be ſold to them only, excluſive of all others: at laſt, however, the imperial chamber was not pleaſed with theſe articles, which were looked upon as diſadvantageous, and hoped to turn the quickſilver to a much better account by being its own factor. This is now done at *Idra* both wholeſale and retail; but it does not turn out according to their expectations. The quickſilver is put into large leather bags, each of them weighing a hundred and twenty pounds; and two ſuch bags are put up in a caſk, which is worth four hundred and fifty *Rheniſh* guilders. There is a conſiderable demand for quickſilver at *Venice*, where it is uſed in ſilvering looking-glaſſes, and ſome of it is ſent to *Rome* and *Naples*. The leather for keeping mercury muſt be worked white, and of that kind which is uſed by belt-makers. At my return I ſhall have the pleaſure of gratifying your taſte for chymical experiments with ſome extraordinary ſpecimens of quickſilver of ſuch a fixidity, that it has already ſtood the cuppel three times.

I conclude with obſerving, that if mercury, as the alchymiſts aſſert, be the principle of all metals, how comes it to paſs, that, in the quickſilver mines, ſcarce any other metals are to be found?

Upper-Laubach, June 8, 1730. *I am*, &c.

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THIRD VOLUME.

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